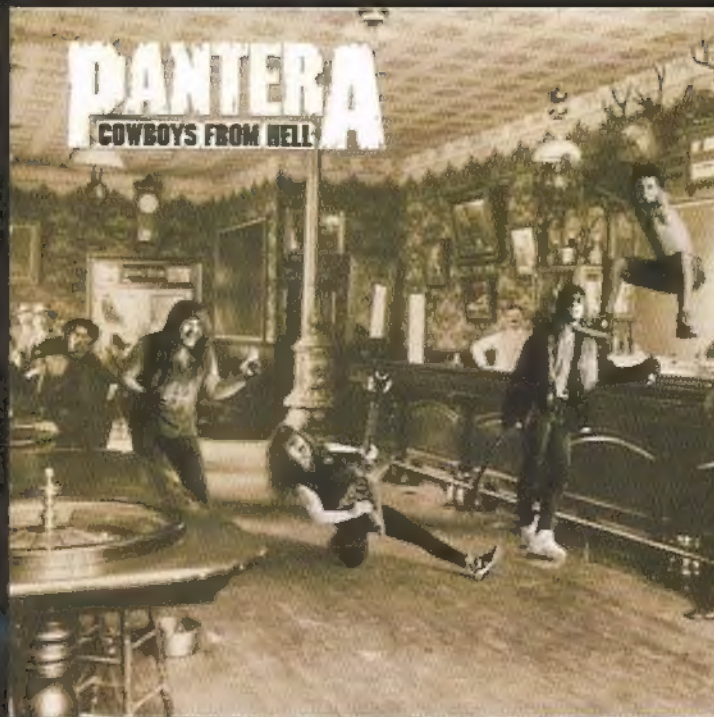


# PANTERA

## COWBOYS FROM HELL



PARENTAL  
ADVISORY  
EXPLICIT LYRICS





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Figure 2

His use of major and minor diads (two-note chords) is also inspired. The verse riff of "The Sleep" (Figure 3) and the pre-chorus of "Message in Blood" are both great examples of this trait in action.

Figure 3

Perhaps Dime's most brilliant rhythm playing gift, though, was his innate ability to make a motif based on a single note both memorable and immediately recognizable. The syncopated, single-note intro riff to "Psycho Holiday" (Figure 4) is a great example of this trait in action—creating a hypnotic rhythmic pulse.

Figure 4

"A lot of Pantera's riffs are tight-assed power grooves like this," he once told me. "In a way, I'm kind of a percussionist when it comes to picking, because a lot of my rhythmic patterns are almost drum patterns...like the beginning of "Psycho Holiday." Only one note (F) is being hit but, you know exactly what the song is thanks to the rhythmic pattern being pounded out."



# The Art of Shredding

This entire book could easily be dedicated to the dissection of Dime's lead-playing brilliance! While processing the chops to blaze at the speed of light, like many of his heroes—including Edward Van Halen, Randy Rhoads, Ace Frehley, and Billy Gibbons—Dime instinctively knew when to slow it down and let a handful of well-chosen, well-placed notes do the talking. His restrained, yet remarkably musical openings to his solos in "Cowboys from Hell" and "Cemetery Gates" illustrate this ability to the tee. *"I hate guys who play fast leads all the time just because they can,"* Dime once remarked. *"C'mon, slow down and play some notes that count, dude. Hell, I'll take one note over a million any day! Play that one note with heart, feel, and guts, and then let that sucker sing, just like Billy Gibbons does. Hey, don't get me wrong, I love wailing out leads as much as the next guy BUT only if it complements the track. To me, playing what works best for the song is much more impressive than trying to impress other guitarists by jerking off all over the neck or showing off your new three-handed guitar technique. Tone and feel are much more important."*

When Dime feels the time is right to shred though, boy, does he, and "Cowboys from Hell" is a great showcase of his remarkable abilities in this area. His use of wide stretches and legato (hammer-ons and pull-offs) to create lightning-fast runs while flowing like fluid is world class, as is his note choice, deft use of pinch-harmonics, and superbly controlled, emotive employment of wide bends and vibrato. The inspiration for the wide, fretboard-hand stretches he often does came from Eddie Van Halen: *"I kept seeing pictures in Guitar World of him doing big-assed, left-hand finger stretches, and that inspired me to start dicking around with wide-stretch ideas of my own. Another thing I learned from studying those pictures was the importance of my little finger. It's there, so use it—it definitely gives you more reach."*

Another trademark Van Halen trait Dime uses to great effect are symmetrical runs, namely employing the same exact fingering pattern on each string during a run. Figure 5, a run similar to one used near the start of his "Cowboys from Hell" solo, is a perfect illustration of this idea in action. Figure 6 shows a fretboard diagram of the symmetrical fingering used in this lick.

Figure 5

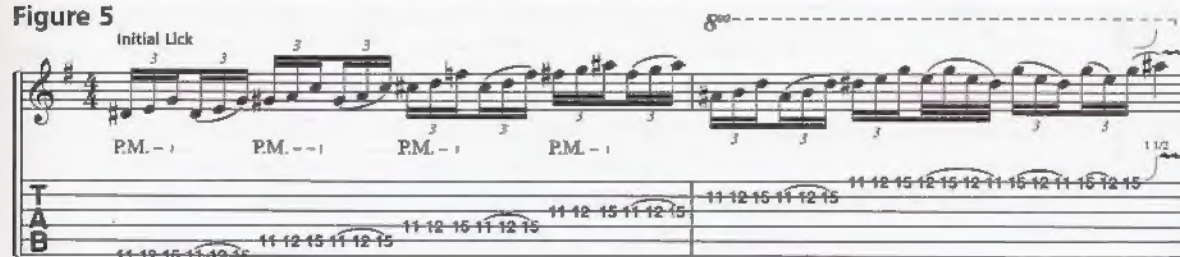
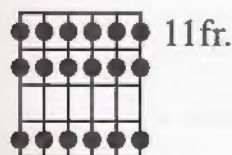


Figure 6



I'll let Dime explain how he came up with the above: *"How I came up with this ascending passage was real simple. I was messing around with a wide-stretch lick on the low E string [marked as "initial lick" in Figure 5] and figured, hey, let's see what happens if I take this pattern right across the neck and end on the high E string. I tried it, it sounded cool as shit, and so I used it in my 'Cowboys...' lead. I have absolutely no clue what's happening scale-wise—to me it's just a ripping E minor run that works. I'm into futzing around with symmetrical runs in a major way."*

## Harmonic Screams

Perhaps one of Dime's most celebrated techniques is his penchant for using his whammy bar to make natural harmonics literally scream. The first time most of the world heard this was at the end of "Cemetery Gates," where Dime used this technique to duplicate vocalist Phil Anselmo's emotional screams with uncanny accuracy. How does he do this? Once again, I'll let Dime explain: *"I stumbled upon harmonic squeals when I was dicking around one day. A lot of people think I use a harmonizer or a [Digitech] Whammy pedal to do them, but I don't: all I use is my bar and some natural harmonics. To make a harmonic scream, I first dump my Floyd Rose [locking whammy bar system] real quick, hit a harmonic with my left hand while the string is still flapping, and then use the bar to pull it up to the pitch I want. If this sounds complex to you, don't skitz...it's actually a pretty simple thing to do once you've got the technique down. Here's the idea broken down into four easy steps:*

**Step 1:** Flick the string you want to hit the harmonic on with your left (fretboard) hand.

**Step 2:** Dump the bar down.

**Step 3:** Lightly tap the harmonic you want with a left-hand finger.

**Step 4:** Let the whammy bar come back up real smoothly—so the harmonic squeals like a pig!"

This said, to make matters a little more complex...

1. Dime often does this with those hard-to-hit harmonics that reside between the frets—like the one that can be found about  $\frac{1}{4}$  of the way between the second and third frets on the G string. It's hard to find and needs a lot of distortion to coax out, but when you catch it right, boy does it squeal beautifully! A perfect way to get used to locating those "in-between the frets" harmonics is to master the intro to "Heresy" (Figure 7), which is 100 percent constructed from natural harmonics and includes two of those hard-to-hit ones.

Figure 7

Figure 7 displays musical notation and guitar tablature for the intro of "Heresy". The notation is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The guitar tablature is for the G string. The notation includes "N.C." (Natural Harmonic), "f (w/dist.)" (forte with distortion), and "harm." (harmonic). The tablature includes fret numbers and a "2.75" marking indicating a harmonic between frets 2 and 3.



2. Dime often pulls harmonics past their regular pitch—a move that requires fine control over the whammy bar and also calls on you to use your ears as well as your hands to hit the note(s) you're aiming for. To help control this with precision, here's what Darrell does: *"I've found that with the bar aiming towards the back of the guitar [Photo A], I can more accurately get to the note I'm aiming for because I have to push the bar down to get there—think about it! But whenever I'm aiming for a gut-wrenching squeal, I go for it with the bar facing the front [Photo B]. There's a different feel to both, so experiment and find which works best for you. Backward or forward? The choice is yours."*

Photo A



Photo B



The book you are holding was painstakingly and meticulously transcribed by one of the industry's finest and most respective purveyors of this art—Danny Begelman. That said, guitar playing is a deeply personal thing, and the interpretation of another player's work is, and will always be subjective—unless the artist whose work is under the microscope is intimately involved in the process. And, as we all know, sadly that wasn't possible in this case, as Dime is regrettably no longer with us...I know for a fact that if he was, though, he would've poured over every single note! So, while Danny's incredible work serves as the ultimate road map, if you hear something differently or feel more comfortable playing the same notes in a different place on the neck, then go for it! As Dime once said, *"...remember, it's all good, everything goes and there ain't no rules or boundaries. So get off! Tear it a new ass, tear it hard, rip gaping holes in it! Make tracks, leave marks!"*

R.I.P. Dime. Your music, mayhem, mirth, memory and inspiration live on...and always will.

Nick "Hitchcock" Bowcott, July 2007

# THE ART OF SHREDDING

Moderately ♩ = 140

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums

F5 Bass Gtr.

Bass gtr. cont. simile

F5 E5 Eb5

Elec. Gtr. 1 (w/dist.)

f P.M. ---

P.M. ---

pick slide

F5 E5 Eb5

F5 E5 Eb5

15<sup>ma</sup>

Elec. Gtr. 2 (w/dist.)

P.M. ---

P.M. ---

harm. f

F#5

P.M. ---

A.H. ---

P.M. ---

15 B5

P.M. throughout



19 F5

T  
A  
B

23 B5

T  
A  
B

27 C#5 A/C# C#5 A/C#

T  
A  
B

**Faster** ♩ = 232

Bass & Drums tacet

E5

Rhy. Fig. 1

*Play 4 times*

31

P.M. --- | P.M. P.M. --- | P.M. P.M. --- | P.M.

T  
A  
B

Bass & drums enter

w/Rhy. Fig. 1 (Elec. Gtr. 2) 3 times

E5

33

Whoa!



39 **B♭5** **Elec. Gtr. 2** **B5** **B♭5** **G5**

T  
A  
B

3 1 3 1 4 2 3 1 5

*Verse 1:*

[illegible]

*ds* E5 Bb5 B5 Bb5 B5

the cat-e-go-ry of mi-nor-i - ty,\_\_\_ now what are we sup - posed\_\_\_ to be\_\_\_

P.M. --- P.M. --- P.M. -- P.M. -- P.M. -- P.M. -- P.M. -- P.M. --

**T**  
**A**  
**B**

2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 3 1 1 1 3 4 2 2 2 4 3 1 1 1 3 4 2 2 2 2

[illegible]



with our lives in the hands of mad - men. Yowl

B $\flat$ 5 B $\flat$ 5 B $\flat$ 5

end Rhy. Fig. 2

P.M. --- P.M. --- P.M. --- P.M. ---

2 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 3 1 5 4 2 1 12

# Interlude:

E5

Rhy. Fig. 3

end Rhy. Fig. 3

P.M. - P.M. P.M. - P.M. - P.M. P.M. - P.M. P.M. - P.M. P.M.

0 0 5 0 0 0 5 0 5 0 0 0 0 5 0 0 5 0 5 0 1 0 0 5 0 5 0 6 7 7 6 6

B5/F#

4 4

4 4

# Verse 2:

w/Rhy. Fig. 2 (Elec. Gtr. 2)

E5

G#5

Now in times when so - ci e ty needs us this is where the sin be - gins.

68 E5 B $\flat$ 5 B5 B $\flat$ 5 B5

We're a ware they're go-ing to free us, rage from our hearts with - in.



72 E5 G#5

Born of this world, which is a liv - ing hell.

76 E5 Bb5 B5 Bb5

But we'll be clos - er to heav - en. So

*Chorus:*

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

80 E5

now, this is the art to shred...

84

it's on - ly e - mo - tion.

88

this is the art to shred...

92

it's on - ly e - mo - tion.

*Interlude:*

96 E5

**Elec. Gtr. 2**

PM throughout

TAB

Half time ♩ = 116



116

G5 F#5 F5 Bb5 E5

P.M. ----- P.M. - P.M. - - -

TAB

3 3 3 5 5 5 5 5 5 4 4 4 3 3 3 3 3 0 3 0 3 0 3 2

120

Bb5 F5

P.M. ----- P.M. -----

TAB

2 2 2 2 2 2 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0

123

G5 F#5 F5 Ab5

Shred! -----

pick slide pick slide

TAB

3 0 3 0 3 5 4 2 3 1 3 6

Dbl. time ♩ = 232

Gb5 Ab5 E5 Gb5

(8va) -----

127

TAB

6 6 6 6 7 6 6 6 6 6 6 6 6 4 4 4 4 6 6 6 6 7 6 6 6 6 6 6 6 6 2 2 4 4

Ab5 Gb5 Ab5 E5 Gb5

6 6 6 6 7 6 6 6 6 6 6 6 4 4 4 4 6 6 6 6 7 6 6 6 6 6 6 6 2 2 4 4  
4 4 4 4 5 4 4 4 4 4 4 4 2 2 2 2 4 4 4 4 5 4 4 4 4 4 4 4 0 0 2 2

Ab5 Gb5 G5 Gb5 F5 E5 Eb5 D5C5  
Elec. Gtr. 3 (w/dist.) 8va--  
f

6 6 6 6 7 6 6 6 6 6 6 6 4 4 4 4 6 6 6 6 7 6 6 6 6 6 6 6 2 2 4 4  
4 4 4 4 5 4 4 4 4 4 4 4 2 2 2 2 4 4 4 4 5 4 4 4 4 4 4 4 0 0 2 2

Elec. Gtr. 2  
P.M. -----

12 12 11 11 10 10 9 9 8 8 8 8 8 7 5  
10 10 9 9 8 8 7 7 6 6 6 6 6 5 9

# Guitar Solo:

\* C5 Elec. Gtr. 2 tacet A5 C5  
8va--

139

8 8 10 10 10 11 11 11 13 13 13 16 16 16 17 17 17 22 22  
8 8 10 10 10 11 11 11 13 13 13 16 16 16 17 17 17 22

w/trem. bar

(5)  
(9)

\*Chords implied by bass gtr.



143 (8va) A5 C5

TAB: 22 22 22 22 | 22 22 20 22 20 | 22 | 21 20 | 21 1 1/2 (21) 1 1/2 (21) 1 1/2 (21) 19

147 (8va) A5 D5

TAB: 17 20 17 17 17 | 17 20 17 | 17 17 17 | 17 20 17 17 17 | 17 | 13 17 13 | 14

Elec. Gtr. 2

TAB: | | | | 7 5

8va, E5 F5 G5 A5 D5

151

TAB: 20 17 20 17 20 | 19 15 18 15 18 | 17 13 17 13 15 12 16 12 16 15 | 13 14 15 13 14 | 22

TAB: 9 7 | 10 8 | 12 10 | 14 12 | 7 5

10 6 10 6 15 12 15 12 22 (22)

9 10 12 14 14 12 14 14 12 12 10 12 12 12 14 12 14 7 12 12 10 12 5

E5 F5 G5 A5 D5

15 12 15 12 20 15 20 15 22 (22) 5/8

A.H

9 10 12 14 7/5

E5 F5 G5 B5 C5 D5 D#5

7/10 9/11 10/13 7/10 8/11 10/13 11/14

9/7 10/8 12/10 4/2 5/3 7/5 8/6



w/Rhy. Fig. 3 (Elec. Gtr. 2)

167 E5

So

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

171 E5

now, this is the art to shred...

175

it's on - ly e - mo - tion.

179

this is the art to shred...

183

it's on - ly e - mo - tion.

Outro:

187 E5

Elec. Gtr. 2

PM.

Right!

TAB

7 7 7 6 7 5 | 7 6 5 6 7 5 | 7 7 7 6 7 5

190

Right!

(PM)

7 6 5 6 7 5 | 9 9 9 8 9 7 | 9 8 7 8 9 7 | 2 0

# CLASH WITH REALITY

Moderately ♩ = 86

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

A♭5

Elec. Gtr. 1 (w/dist.)

Drums

*f*

First system of music notation for the Intro. It includes a staff for Drums, a staff for Electric Guitar 1 (w/dist.) in A♭5, and a TAB staff. The guitar part starts with a series of eighth notes and then moves to a sequence of chords: 5 4 2, 5 4 2, 4 5 4 2.

Second system of music notation. The guitar part continues with a series of eighth notes and then moves to a sequence of chords: 6 4, 6 4, 6 5 4, (4) 2, 2 4 2 4 2 4, 2 4 2 5 4 2.

Third system of music notation. The guitar part continues with a series of eighth notes and then moves to a sequence of chords: 5 4 2, 5 4 2, 4 5 4 2, 2 4 2 4 2 4, 2 4 2 5 4 2, 6 4, 6 4, 6 5, 7 7, 7 7.

Drums play dbl.-time feel

Fourth system of music notation, starting at measure 10. It includes a staff for Drums, a staff for Electric Guitar 1 in A♭5, and a TAB staff. The guitar part continues with a series of eighth notes and then moves to a sequence of chords: 4 4 4 2 4, 2 4 4 4 2 4, 2 5 5 5 4 2, 5 5 4 2, 2 5 5 4 2, 3 3, 4 4 5 4 2.



12

(P.M.) -----

D5

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

6 4 6 4 6 4 6 5 5 5

Drums end dbl.-time feel

14

Ab5 Gb5 G5 D5 Ab5

TAB

6 7 6 4 7 6 4 5 5 5 7 7 6 6 4 6 5 5

4 2 2 3 3 5 5 4

18

N.C. A.H. -----

Ab5

TAB

6 6 4 4 6 6 4 4 4 6 6 7 7 4 4

4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6

2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4

21

A(b5, b) D5

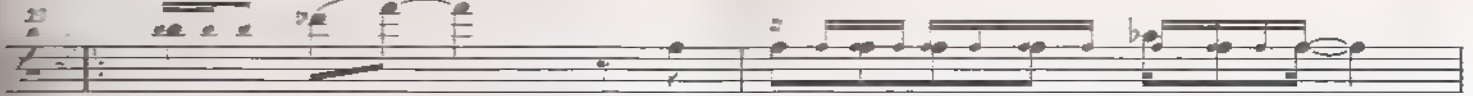
TAB

4 6 4 6 4 6 4 6 4 6 7 7 7 7

2 4 2 4 2 4 2 4 2 4 5 5 5 5

## Verse

B♭

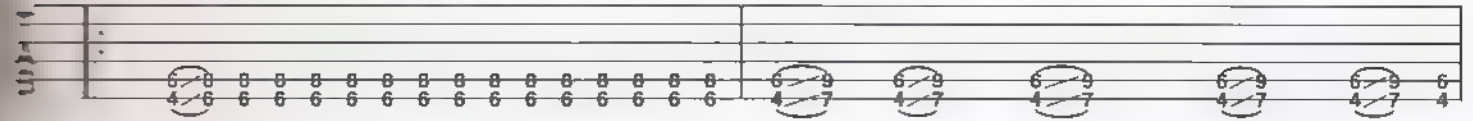


1. Some - times  
(2.) rel - e - vant theme

I know I feel un - touch - a - ble.  
a sit - u - a - tion and there's noth ing but right.



P.M. -----



Drown - ing in life, caught up in the ac - ces - si - ble.  
In kicks the door, no - bod - y moves 'cause in walks the prob - lem.



P.M. -----



Back down the ground, I hear the sound, there's no es - cape. The con - crete cloud  
Dic - tates your fate, e - victs, con - victs, who'll sign the writ of life?



P.M. -----



spill - ing on me, drench - ing me with lay - men's sins.  
This now be - comes their mor - bid game.



P.M. -----







D5

the in - de - scrib - a - ble. Clash with!

2 4 2 4 2 4 2 4 2 5 4 2

Drums play dbl.-time feel

Ab5

Owl! Let the dogs

P.M.

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

A(b5,7) D5 | 2. D5

lie where we f\*\*\*-in' sleep! 2. Ir - Clash with!

(P.M.)

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

Interlude:

E5 N.C. E5

P.M. P.M. P.M. P.M. P.M. P.M.

12 11 12 5 7 5 6 12 11



Drums play dbl. time feel

1. NC 2. C5 D5 E5

51

(P.M.) P.M. P.M.

TAB

10 10 1 3 2 2 10 10 5 7 12 11

0 0 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

NC E5

54

TAB

12 12 5 6 7 6 5 12 12 11 11

0 0 0 0 0 0 0 6 6 6 6 0 0 0 0 0 0 0 0

1. N.C. 2. N.C.

56

TAB

10 10 1 3 2 1 10 10 1 3 2 1 2

0 0 0 0 0 0 0 2 2 2 2 0 0 0 0 0 0 2 2 2 2

**Guitar Solo:**

Drums end dbl -time feel

F#5

Elec. Gtr. 3 (w/dist.)

58

*f* w/wah

TAB

x x 2 x 2 x x x 4 x 2 x 5 4 5

x x 2 x 2 x x x 4 x 2 x 5 4 5

Elec. Gtr. 2 (w/dist.)

*f* w/wah

TAB

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

Elec. Gtr. 1

TAB

14 13 14 14 7 8 9 8 7 9

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

[illegible]



(8<sup>va</sup>)

64

C5 D5

TAB

17 16 21 20 19 22 21 22 22 22 21 22 21 22

14 17 17 19 19 21 21 21 22

2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0

14 14 13 13 12 12 7 7 5 5

### Interlude:

Drums play dbl.-time feel

66

E5 Elec. Gtr. 1 N.C.

TAB

12 12 11 11 12 12 5 6 7 6 5 6

68

E5 N.C.

TAB

12 12 11 11 10 10 2 1 3 2 1 2

70

N.C.

w/trem. bar

P.M.

w/trem. bar

TAB

0 1 1 1 3 3 3 1 1 1 0 0 0

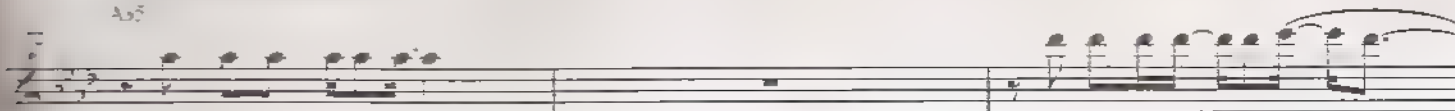
\*Depress trem. bar to slack.

\*\*Depress trem. bar down approx. 1 1/2 steps  
(sounding pitch should be C#).

Chorus

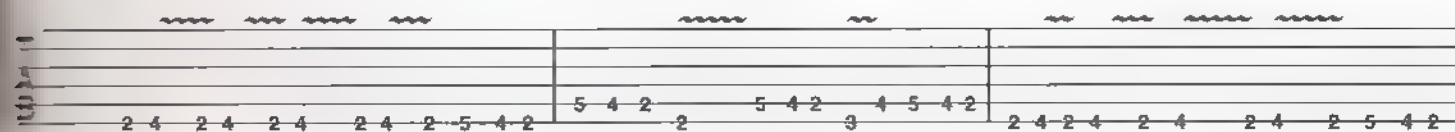
Drums and Chorus ...

A5



Clash with re - al - i - ty

it rears its ug - ly head.



Clash with re - al - i - ty



the in - de - scrib - a - ble.

Clash with...



Outro:

E5

F5

G5



re - al - i - ty.

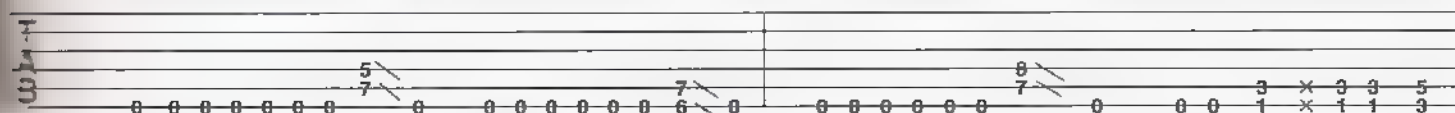


P.M.

P.M.

P.M.

P.M.





82 E5 G5 A5 B $\flat$ 5 A5 B $\flat$ 5 C5

(P.M.) P.M. P.M.

TAB

0 0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 0 5 5 5 5 5 7 8 7 8 8 10 10 5 6 5 6 6 8 10

84 E5 F5 G5

Clash with! Re - al - i - ty.

(P.M.) P.M. P.M. P.M.

TAB

5 7 7 8 7

86 E5 G5 A5 Bb5 A5 Bb5 C5

(P.M.) (P.M.) (P.M.)

TAB

Whoa!

(P.M.) -

TAB

5 7 8 7 6 9 8 7 3 5 4 5 6

G5 B5 B5

P.M.)

Drums play dbl.-time feel

E5

F5

G5

Clash!

(P.M.)

P.M.

P.M.

P.M.

E5 G5 B5 B5 G5 E5

(P.M.)

P.M.

P.M.

# CEMETERY GATES

**Moderately** ♩ = 122

w/half time feel

*Intro:*

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

**F#m7** **Acous. Gtr.** **Asus2** **E5** **D<sup>6</sup><sub>9</sub>**

*mf*  
*hold throughout*

**TAB**

**Elec. Gtr. 1 (w/dist.)**  
*mp*

**TAB**

**F#m7** **Asus2** **E5** **D<sup>6</sup><sub>9</sub>**

**TAB**

**TAB**

*Verse 1:*

**F#m7** **Acous. Gtr. cont. simile** **Asus2** **E5** **D<sup>6</sup><sub>9</sub>**

Rev - 'rend, \_\_\_\_\_ rev - 'rend, \_\_\_\_\_ is this \_\_\_\_\_ some con-spir - a - cy?



E5

Cru ci - fied no sins, an im - age be - neath me.

F#m7 Asus2 E5 D9

Lost with - in my plans for life, it all seems so un - real.

F#m7 Asus2 E5 D9

I'm a man cut in half in this world, left in my mis - er - y.

Acous. Gtr.

hold ----- hold -----

2 4 2 2 2 2 0 2 4 0 4 2 0 2 4 0 4 2 0 4 3 5 6 5 7 6 7 0

F#m7

\*Elec. Gtr. 2 (w/dist.)

mf

5

\*w/Digitech Whammy™ pedal

(hold) ----- hold ----- hold -----

0 7 9 0 9 10 11 4 2

Elec. Gtr. 1

w/delay

8 5 5

## Instrumental:

F#m6

F#m(♭6)

F#m

F#m7

28

Musical notation system 1 (Measures 28-31):

- Staff 1: Treble clef, key signature of two sharps (F# and C#). Contains a melodic line with slurs and ties.
- Staff 2: Bass clef, contains a bass line with slurs and ties.
- Staff 3: TAB (Tape Automated Bass) notation, showing fret numbers (4, 3, 5, (5), 2, 4, 5) for measures 28-31.

Musical notation system 2 (Measures 32-35):

- Staff 1: Treble clef, key signature of two sharps. Contains a melodic line with slurs and ties.
- Staff 2: Bass clef, contains a bass line with slurs and ties.
- Staff 3: TAB notation, showing fret numbers (2, 5, 2, 2, 2, 4, 2, 4, 2, 2, 3, 2, 3, 2, 2, 2, 2, 4, 2, 2) for measures 32-35.

Musical notation system 3 (Measures 36-39):

- Staff 1: Treble clef, key signature of two sharps. Contains a melodic line with slurs and ties.
- Staff 2: Bass clef, contains a bass line with slurs and ties.
- Staff 3: TAB notation, showing fret numbers (4, 3, 2, 5) for measures 36-39.

F#m6

F#m(♭6)

F#m NC

32

Musical notation system 4 (Measures 40-43):

- Staff 1: Treble clef, key signature of two sharps. Contains a melodic line with slurs and ties.
- Staff 2: Bass clef, contains a bass line with slurs and ties.
- Staff 3: TAB notation, showing fret numbers (7, (7), 4, 9, 3, 3, 2, 5) for measures 40-43.

Musical notation system 5 (Measures 44-47):

- Staff 1: Treble clef, key signature of two sharps. Contains a melodic line with slurs and ties.
- Staff 2: Bass clef, contains a bass line with slurs and ties.
- Staff 3: TAB notation, showing fret numbers (2, 5, 2, 5, 2, 2, 4, 2, 4, 2, 2, 2, 3, 2, 3, 2, 4, 6, 5, 2, 4, 2) for measures 44-47.

Musical notation system 6 (Measures 48-51):

- Staff 1: Treble clef, key signature of two sharps. Contains a melodic line with slurs and ties.
- Staff 2: Bass clef, contains a bass line with slurs and ties.
- Staff 3: TAB notation, showing fret numbers (4, 3, 2, 6, 5) for measures 48-51.

F#m7

Asus2

E5

D9

\*Elec. Gtrs. 1 & 2 8va



Faster ♩ = 138

1.2.

F5

A5  
Elec. Gtr. 3 (w/dist.)

F5

A5

48

*f* P.M. ----- | A.H. A.H. P.M. ----- | A.H. A.H. - |

TAB

2 0 0 0 0 2 2 3 2 3 2 3 2 0 0 0 0 2 2 3 2 3 2 2

13.

end half-time feel

52

F5 E5 F5 F#5 A5 B5 C5 E5 F5 F#5 A5 B5

A.H. P.M. - | P.M. - - | P.M. - - - | P.M. - | P.M. - - - |

TAB

3 2 0 2 3 4 2 2 2 5 2 0 0 0 0 2 2 2 2 3 2 0 0 4 2 2 2 2 0 0 0 0 2

56

C5 E5 F5 F#5 A5 B5 C5 E5 F5

P.M. - - - - P.M. - - | P.M. - - - | P.M. - - - - |

TAB

2 2 2 5 2 3 4 2 2 2 0 0 0 0 2 2 2 2 5 2 3 0 1

59

F#5 A5 B5 C5 E5 F5 F#5

P.M. - - | P.M. - - - - | P.M. - - - - |

TAB

4 2 2 2 0 0 0 0 4 2 2 2 2 5 2 3 4 2 2 2 0 1 2

## Verses 2 &amp; 3:

resume half-time feel

*F#m7* *Asus2* *E5* *D<sub>9</sub><sup>6</sup>*

2 The rev 'rend, he turned to me with-out a tear in his eyes.  
 3. Some-times when I'm a - lone, I won-der a - loud

*Elec. Gtr. 4 (clean-tone)*

*mf* hold throughout

*F#m7* *Asus2* *E5* *D<sub>9</sub><sup>6</sup>*

*Elec. Gtr. 4 cont. simile*

It's noth-ing new for him to see, I did - n't ask him why.  
 if you're watch - ing o - ver me, some-place far a - bound.

*F#m7* *Asus2* *E5* *D<sub>9</sub><sup>6</sup>*

I will re - mem - ber the love our souls had sworn to make.  
 I must re-verse my life, I can't live in the past.

*F#m7* *Asus2* *E5* *D<sub>9</sub><sup>6</sup>*

Now I watch the fall - ing rain, all my mind can see now is your face.  
 Then set my soul free, be-long to me at last.

*Elec. Gtr. 3*

*pick slide*

## Pre-chorus:

end half time feel

*F#5* *A5* *E5*

1. Well, I guess you took my youth, and  
 2. Through all those com - plex years, I

80

gave it all a way.  
thought I was a lone.

D5 A/C#

T  
A  
B

82

Like the birth of a new found joy, this love would end in rage.  
I did - n't care to look a - round and make this world my own.

F#5 A5 E5 D5 A/C#

*Elec. Gtr. 3 cont. simile*

86

And, when she died, I could - n't cry, the pride with - in my soul.  
And, when she died, I should have cried and spared my - self some pain.

F#5 A5 E5 D5 A/C#

90

You left me in - com-plete, all a - lone as the  
You left me in - com-plete, all a - lone as the

F#5 A5 E5

*Elec. Gtr. 3*

T  
A  
B

## To Coda

93

mem - o - ries now un - fold.  
mem - o - ries still re - main.

D5 A/C# E/G# A5

PM. -----

T  
A  
B



Be - lieve the word,

PM. A.H. A.H. PM.

I will un - lock my door and pass the cem -

A.H. A.H. PM. A.H. A.H.

*D.S. al Coda*

c - ter - y gates.

PM. A.H.

⊕ Coda

**Chorus:**

resume half-time feel

A5

F5

The way we were,

Elec. Gtr. 3

PM. A.H. A.H.

TAB

7 (7) (5)

106 A5 F5

the chance to save

PM. ----- A.H. A.H. -----

T  
A  
B

2 0 0 0 0 0 2 2 3 2 3 2 2

A5 F5 A5 F5

108 Elec. Gtr 3 cont. simile

my soul. And my con - cern is now in vain.

112 A5 F5 A5 F5

Be - lieve the word. I will un - lock

116 A5 F5 A5

my door and pass the cem - e - ter - y...

Elec. Gtr. 3

PM. ----- A.H. A.H. PM. -----

T  
A  
B

2 0 0 0 0 2 2 3 2 3 2 3 2 0 0 0 0 0 2 2

119 A5 E5 F5 A5 E5 F5 A5 E5 F5 A5 E5 F5

PM. -----

T  
A  
B

0 0 1 0 0 1 2 0 2 0 0 1 0 1

Guitar Solo:

121 F#m7 Asus2 E5 D9<sup>6</sup>

gates.

Elec. Gtr. 5 (w/dist.)

*f* \*w/trem. bar hold hold

2 3 5 7 5 3 2 5 2 9 9 9 11

Elec. Gtr. 4

*mp*

2 4 2 2 2 2 0 2 4 0 4 2 2 4 0 0 2 0 4 2 2 4 0

F#m7 Asus2 E5 D9<sup>6</sup>

Elec. Gtr. 4 cont. simile

12 9 10 10 9 12 9 10 10 9 8 7 6 5 6 7 7 7 7 7

F#m7 Asus2 E5 D9<sup>6</sup>

8va

7 7 5 7 (7) 5 11 9 10 11 9 10 12 9 10 12 9 10 12 10 9 10 12

F#m7 (8va) Asus2

10 12 14 12 10 12 14 16 14 12 14 16 17 16 14 19 17 19 19 19 16 16 17





First system of musical notation. The top staff contains a melodic line with various ornaments and slurs. The bottom staff contains a fretboard diagram with fret numbers: 17, 16, 14, 17, 14, 19, 17, 14, 17, 14, 17, 14, 17, 14, 15, 14, 15, 14, 16, 14, 16, 14, 14, 16, 16.

Second system of musical notation. The top staff contains a melodic line. The bottom staff contains a fretboard diagram with fret numbers: 4, 2, 2, 2, 0, 0, 0, 0, 4, 2, 2, 2, 5, 3, 2, 0, 3, 1.

Third system of musical notation. The top staff contains a melodic line with notes labeled F#5, A5, B5, C5, C#5, C5, A5. It includes slurs and ornaments. The bottom staff contains a fretboard diagram with fret numbers: 14, 16, 14, (14), (14), (14), (14), 13, 11, 10, 9, 11, 10, 9, 11, 10, 9, 10, 9, 0, 10, 9, 8, 9, (9), (9), (9), 7, 8, 6, 6. It includes slurs and ornaments.

Fourth system of musical notation. The top staff contains a melodic line. The bottom staff contains a fretboard diagram with fret numbers: 4, 2, 2, 2, 0, 0, 0, 0, 4, 2, 2, 2, 5, 6, 5, 2, 0. It includes slurs and ornaments.

Fifth system of musical notation. The top staff contains a melodic line. The bottom staff contains a fretboard diagram with fret numbers: (6). It includes slurs and ornaments.

Sixth system of musical notation. The top staff contains a melodic line. The bottom staff contains a fretboard diagram with fret numbers: 4, 2, 2, 2, 2, 0, 0, 0, 0, 0, 4, 2, 2, 2, 2, 5, 3, 1, 4, 2, 2, 2, 2, 0, 0, 0, 0, 0, 2. It includes slurs and ornaments.

148

C5 C#5 C5 A5 F#5 A5 B5 C5 E5 F5

P.M. | P.M. - | P.M. - - - | P.M. - - - - | P.M. - - - - - |

T  
A  
B

4 2 2 2 5 3 3 6 5 2 | 4 2 2 2 2 0 0 0 0 0 2 | 2 2 2 2 3 2 3 1

151

F#5 A5 B5 C5 C#5 C5 G#5 C#5 C5 G#5

P.M. - - - - | P.M. - - - - - | P.M. - - - | P.M. - - - |

T  
A  
B

4 2 2 2 2 0 0 0 0 0 2 | 4 2 2 2 3 3 3 4 0 6 4 | 6 5 4 3 6 4

### Chorus:

resume half-time feel

154

A5 F5 A5 F5

Elec. Gtr 3 resume chorus fig simile

The way we were, the chance to save

158

A5 F5 A5 F5

my soul And my concern is now in vain

162

A5 F5 A5 F5

Be - lieve the word I will un - lock

166

A5 F5 A5 A5 E5 F5 A5 E5 F5 N.C.

my door and pass the cem - e - ter - y...

Elec. Gtr. 3

P.M. - - - - -

T  
A  
B

2 0 2 0 1 0 1



**A5** **F5** **A5** **F5**

8<sup>th</sup> throughout

gates!

**Elec. Gtr. 3**

P.M. A.H. P.M. A.H.

**A5** **F5** **A5** **F5** **A5** **F5**

**Elec. Gtr. 3 cont. simile**

**Elec. Gtr. 5**

8<sup>th</sup> throughout

Gates!

**Harm.**

w/trem. bar

2 1/2

\*Scoop with bar, gradually pulling up 2 1/2 steps, vibrate bar, gradually release bar, and then dive.

**A5** **F5** **A5** **F5** **A5** **F5**

Gates!

15<sup>ma</sup>

**Harm.**

\*w/trem. bar -1 1/2

2-25 (2-25) (2-25) (2-25)

2 1/2

\*Grad. depress bar, shake bar, then dive.

**A5** **F5** **A5** **F5** **A5** **F5** **A5** **F5**

15<sup>ma</sup>

**Harm.**

\*\*Depress bar 2 1/2 steps, strike harmonic, gradually release bar, then gradually pull up 2 1/2 steps, vibrato w/bar, then release to slack.

2 1/2

2-25 (2-25) (2-25) (2-25) (2-25) 2-25

2 1/2

\*Gradually pull up on bar, then gradually release bar and depress to slack.

**A5** **F5** **A5** **F5** **A5** **F5**

15<sup>ma</sup>

**Harm.**

\*Slackened string noise

2 1/2

2-25 (2-25) (2-25)

2 1/2

Fade out

# COWBOYS FROM HELL

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

**Moderately = 116**

*Intro:*

N.C.

**Elec. Gtr. 1 (w/dist. & flanger)**

Elec. Gtr. 1 (waist & flanger)

*mf*

TAB

*Elec. Gtr. 1 cont. simile*

E5

**Elec. Gtr. 2 (w/dist.)**

**Elec. Gtr. 2 (w/dist.)**

*mf* w/slight P.M. ----- w/slight P.M. -----

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 15 12 15 15 15 13 15 15 13 14 12 12 15 12 15 15 15 13 12 13 14 12

6

w slight P.M. ----- w/slight P.M. -----

T  
A  
B

12 15 12 15 12 15 15 13 15 12 15 13 14 12 15 12 15 12 15 15 13 12 15 12 (12)

\*Elec. Gtr. 2 is doubled

8 Elec. Gtr. 3 (w/dist )

*f* P.M. \_\_\_\_\_

TAB

2 2 2 2 1 0 2 2 2 2 1 0

0 3 0 3 3 3 0 3 0 3 3 3

The musical score is organized into eight systems, each consisting of a guitar staff (top) and a bass staff (bottom). The guitar staff uses a treble clef and a key signature of two sharps (F# and C#). The bass staff uses a bass clef and the same key signature. The notation includes various musical symbols such as notes, rests, and slurs. Fret numbers are indicated by small numbers (0, 1, 2) placed below the notes on the bass staff. The first system includes the instruction "P.M." followed by a dashed line. The second system includes the instruction "P.M." followed by a dashed line. The third system includes the instruction "P.M." followed by a dashed line. The fourth system includes the instruction "P.M." followed by a dashed line. The fifth system includes the instruction "P.M." followed by a dashed line. The sixth system includes the instruction "P.M." followed by a dashed line. The seventh system includes the instruction "P.M." followed by a dashed line. The eighth system includes the instruction "P.M." followed by a dashed line. The score concludes with the lyrics "Oh, come on!" written below the guitar staff.



20

P.M. ----- P.M. ----- P.M. - 1

T  
A  
B

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 0 1 0 3 1

22

P.M. ----- P.M. ----- P.M. - 1

T  
A  
B

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

## Verse:

E5

24

1. Un-der the lights where we stand tall no - bod-y touch-es us at all.  
2. Pil-lage the vil-lage, trash the scene, but bet-ter not take it out on me 'cause

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 2 0

26

Show-down, shoot-out, spread fear with-in, with - out. We are  
a ghost town is found where your cit - y used to be. So

T  
A  
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

gon-na take what's ours to have, spread the word through out the land. The say  
out of the dark - ness and in-to the light, sparks fly ev - 'ry where in sight. From my

bad guys wear black, we're tagged and can't come back.  
dou - ble bar - rel twelve guage, can't lock me in your cage. }

*Pre chorus:*

G5 G#5 G5 Bb5 A5 Ab5

You see us com - in' and you all to - geth - er run for cov - er.

P.M. P.M.

*E5*

We're tak - in' o - ver this town!

*Chorus:*

E5

36

Here we come, reach for your gun, and you bet-ter lis - ten well, my friend, You see.

P.M.-----

P.M.-----

TAB

2 0 3 0 3 2 0 3 1 0 3 2 0 2 0 3 1 0 3 2 0

38

it's been slow down be - low. Aimed at you, we're the cow-boys from hell.

P.M.-----

P.M.-----

TAB

2 0 3 0 3 2 0 3 1 0 3 2 0 2 0 3 1 0 3 2 0

40

Deed is done, a - gain we've won, ain't talk-ing no tall tales, friend, 'cause

P.M.-----

P.M.-----

TAB

2 0 3 0 3 2 0 3 1 0 3 2 0 2 0 3 1 0 3 2 0

*To Coda* [1.]

42

high noon, your doom. Com-in' for you, we're the cow-boys from hell.

P.M.-----

P.M.-----

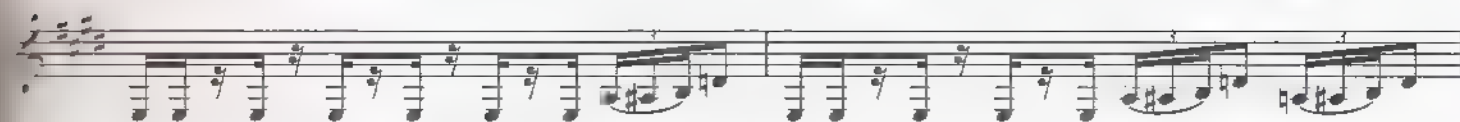
TAB

2 0 3 0 3 2 0 3 1 0 3 2 0 2 0 3 1 0 3 2 0





Yeah!



Oh. \_\_\_\_\_



2.



Com - in' for you, \_\_\_\_\_ we're the cow boys from



## Guitar Solo:

51

E5 C5 A/C#

hell.

Elec. Gtr. 4 (w/dist.)

*f*

TAB

7 (7) 8 7 8 (8) 14 (14)

Rhy. Fig. 1

Elec. Gtr. 3

P.M. ---- P.M. ---- P.M. ----

TAB

0 0 0 3 3 3 4 4 4

54

D5 Bb5 A5 G5 E5

A.H. P.M. --- P.M. --- P.M. --- P.M. ---

TAB

15 15 15 15 (15) 11 12 15 11 12 15 11 12 15 11 12 15

14 14 14 15

P.M. ----

TAB

5 5 7 9 2 2 2 0 0

1 0 3

56

C5 A/C#

11/2

TAB

11 12 15 11 12 15 11 12 15 12 11 12 15 11 15 11 15 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12

15 17 17 17

TAB

5 2 2 4

54

3x5 A5 G5

T  
A  
B

end Rhy. Fig. 1

T  
A  
B

w/Rhy. Fig. 1 (Elec Gtr 3)

E5 C5 A/C# D5 Bb5 A5 G5

T  
A  
B

E5 C5

T  
A  
B

A/C# D5 Bb5 A5 G5

T  
A  
B

## Interlude:

E5

67

(8<sup>va</sup>)

22 (22)

TAB

Rhy. Fig. 2  
Elec. Gtr. 3

P.H. P.M. P.M. P.M. P.M. P.M.

TAB

69

P.H. P.M. P.M. P.H. P.M. P.M.

TAB

72

8<sup>va</sup> end Rhy. Fig. 2

P.H. P.M. P.M. P.H. P.M.

TAB

75

Elec. Gtr. 2

w/slight P.M. w/slight P.M.

TAB

Elec. Gtr. 3

(8<sup>va</sup>)

(10)

TAB



*D.S. & al Coda*

# DOMINATION

Moderately fast ♩ = 134

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

*Intro:*

Drums play dbl.-time feel

Drums

E5

G5

Elec. Gtr. 1 (w/dist.) *f*

TAB

12 0 0 7 5 7 0 0 7 5 7 0 0 7 5 7 0 0 5 7 5 3

3

E5

A5

G5

E5

PM. --

PM. --

TAB

0 0 7 5 7 0 0 7 5 7 0 0 7 5 7 0 0 5 0 3 0 0 0 7 5 7 0 0 0 7 5 7

6

G5

E5

A5

G5

PM. --

PM. --

PM. --

PM. --

PM. --

PM. --

TAB

0 0 0 7 5 7 0 0 0 5 7 5 0 0 0 7 5 7 0 0 0 7 5 7 0 0 0 7 5 7 0 0 0 5 6 3

Drums end dbl.-time feel

9

E5

G5

E5

PM.

PM. -

PM. -

PM. -

PM. -

PM. -

TAB

0 0 7 5 7 0 0 7 5 7 0 0 7 5 7 0 0 5 7 5 0 0 0 7 5 7 0 0 7 5 7

35 G5 E5 G5

P.M. P.M. P.M. P.M. P.M. P.M.

E5 B5 C#5 D5 N.C. E5

P.M. P.M. P.M. P.M.

B5 Bb5 A5 G5 F#5 F5

P.M. P.M. P.M.

*Verse:*

E5

1. Ag - o - ny is the price that you'll pay in the end.  
 (2.) now blacked heart is reach - ing out in di - vin - i - ty.

P.M. P.M. P.M.

24

Dom - i - na - tion con - sumes you, then calls you a friend.  
Bod - ies sus - pend - ed by chains o - ver ra - zors and nails.

PM. PM. PM.

TAB

27

It's a twist - ed fall! Binds are like steel and ma -  
It's a pen - al - ty! Each ra - zor a vice and each

PM. PM. PM.

TAB

30

nip - u - lates the will to be. And it's hard to see! How  
nail marks de - mise of your life. Grim con - struc - tion grows! Has

PM. PM. PM. PM. PM.

TAB

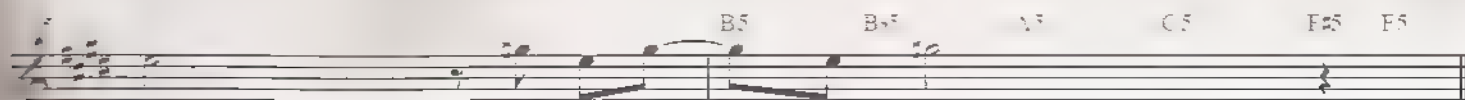
33

soon we played for - get when there's noth - ing else left to des -  
life played a trick, sealed you in brick by brick till your

PM. PM.

TAB





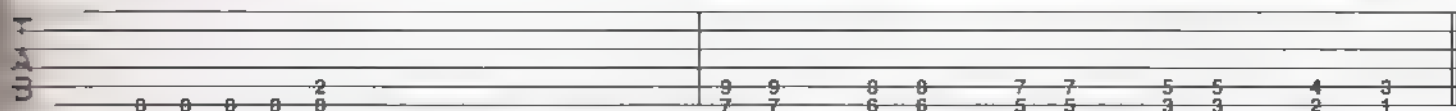
troy.  
end?

It's a use less ploy!  
Forc - ing you to bend!



P.M.

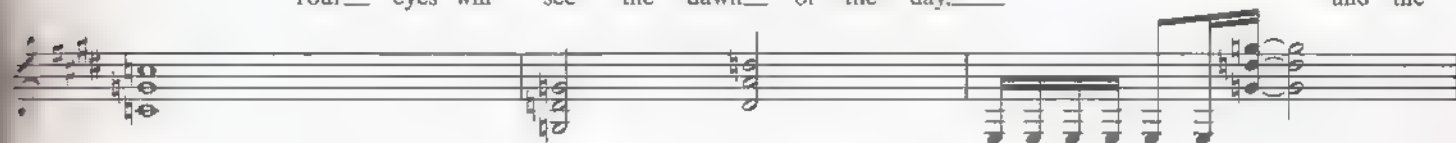
P.M.



*Pre-chorus:*



Your eyes will see the dawn of the day and the



P.M.



\*Bass plays E.



writ - ing on the wall.



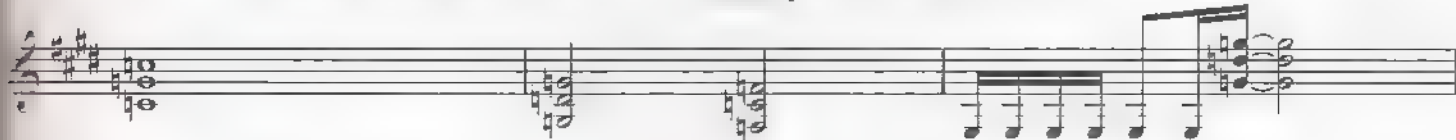
P.M.

P.M.

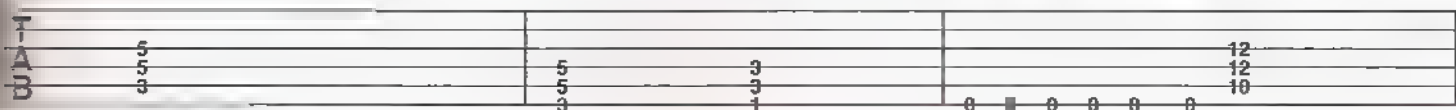
P.M.



Those words that stare in - to your soul and to



P.M.



46 E5 F5/E E5 D5/E F5 G5 A5 B5 C5 D5

your - self you will... be - fall!

PM. P.M. P.M.

TAB

0 0 0 0 0 0 10 10 8 0 0 0 0 0 0 7 7 5 3 5 0 2 4 5 7 5

**Chorus:**

Drums resume dbl.-time feel

E5

49 G5

It's dom - i - na -

TAB

0 0 9 7 9 5 7 0 0 9 7 5 7 9 0 0 9 7 5 7 0 0 5 0 7 5 8

51 E5 A5 G5

tion, pushed in - to

TAB

0 0 9 7 9 5 7 0 0 9 7 5 7 0 0 9 7 5 7 0 0 7 0 6 5

Drums end dbl.-time feel

E5

53 G5

liv-ing hell. Dom - i - na -

PM. P.M. P.M. P.M.

TAB

0 0 0 9 7 9 5 7 0 0 0 9 7 5 7 0 0 0 9 7 5 7 0 0 0 5 7 5

non!

PM PM. --- PM. --- PM. ---

1.

A5 E5

Yeah!

PM. --- PM. --- PM. --- PM. ---

B5 Bb5 A5 G5 F#5 F5

2. A

PM. --- PM. --- PM. --- PM. ---

2.

A5

Oh! (Laughter.)

PM. --- PM. --- PM. --- PM. ---

\*Depress trem. bar, hit note, then gradually release bar to normal position and then push in bar to slack.

*Interlude:*

68 E5

P.M. - - - - | P.M. - | P.M. - - - | P.M. | P.M. - - - - | P.M. - | P.M. - - - - | P.M. -

TAB

9 7 9 7 9 7 9 7

72 G5/E\* F5/E E5

TAB 12 12 10 10 10 8 2 2 0

\*Bass plays E.

76 G5/E F5/E D5/A

TAB

Measure	76	77	78	79
T	12	10	3	
A	12	10	2	
B	10	8	0	

\* Elec. Gtr. 2 (w/dist.)

8

*f* harm.  
w/trem. bar

T  
A  
B

*Guitar Solo:*

Elec, Gtr, 1 tacet

\*E5

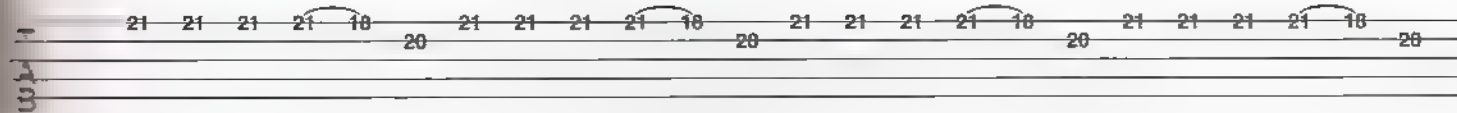
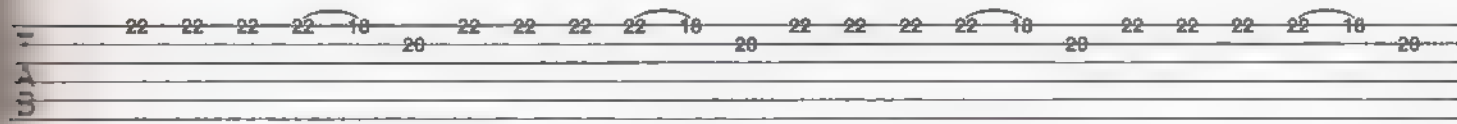
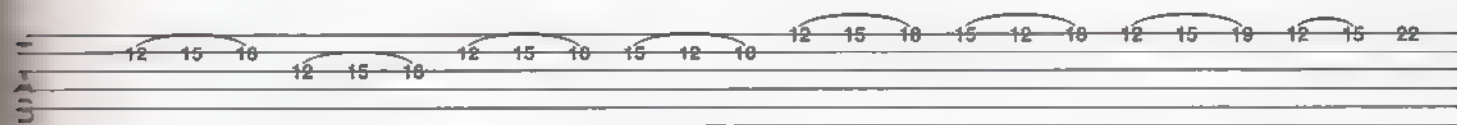
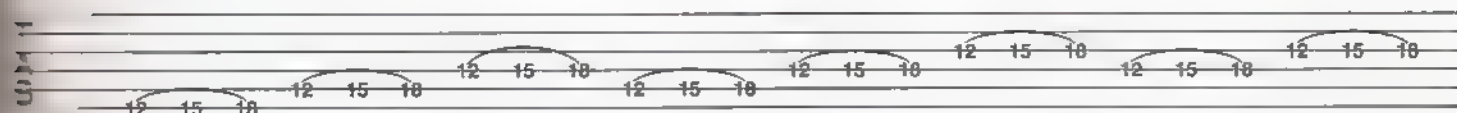
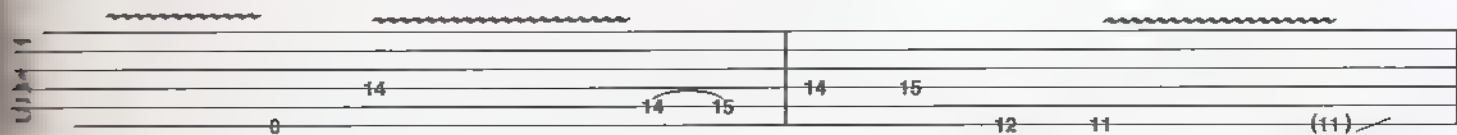
80 Elec. Gtr. 2

TAB

\*Chord implied by bass gtr.

\*Depress trem. bar, hit harmonic, then gradually release bar to normal position and continue to pull up on beyond normal position.





88

C5 G5 D5 E5

18<sup>tr</sup>

w/harmonizer

22 22 22 19 20 22 19 20 21 19 20 19 20 21

**Elec. Gtr. 1**

**TAB**

\*Elec. Gtr. 2 played through a harmonizer, adding the interval of a 5th under each note being played.

92

93

94

95

TAB

TAB

\*Depress trem. bar, strike note, and gradually release bar. Then shake bar for vibrato.

33

Musical score for "The Rose Tree" in G major, 2/4 time. The score includes a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The piece consists of 14 measures. The first measure is a whole note G4, followed by a half note A4 in the second measure. The third measure is a half note B4, and the fourth measure is a half note C5. The fifth measure is a half note D5, and the sixth measure is a half note E5. The seventh measure is a half note F#5, and the eighth measure is a half note G5. The ninth measure is a half note A5, and the tenth measure is a half note B5. The eleventh measure is a half note C6, and the twelfth measure is a half note B5. The thirteenth measure is a half note A5, and the fourteenth measure is a half note G5. The piece ends with a double bar line.

P.M. -----

0 10 12 0 10 12 9 11 13 9 11 13 10 12 14 10 12 14 10 12 14 10 12 14

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. Below the melody, there is a dashed line with the label 'P.M.' underneath it. The bottom staff is a bass clef with a 2/4 time signature, containing a bass line of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3.

C5

(P.M.)-----

10 12 14 10 12 14 11 13 15 11 13 15 12 14 16 12 14 16 13 15 17 14 16 18

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a vocal line in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple, with a range of one octave. The bottom staff is a piano accompaniment line in bass clef, featuring a steady eighth-note bass line and chords that support the melody. The lyrics "The Rose Tree" are written below the piano staff. The score is presented in a clean, black-and-white format.

D5

*Allegretto*

3/4

grad. rit.

D#5

(PM.) *grad. rit.*

duration 11 10





## MESSAGE IN BLOOD

Words and Music by

VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

**Moderately  $r = 84$**

*Intro:*

N.C.

**Elec. Gtr. 1 (w/dist.)**

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major, 6/8 time, marked *f* (forte). The melody is written on a single staff with a treble clef. The second system contains the guitar accompaniment, consisting of a Treble (T) and Bass (B) staff. The bass line features a steady eighth-note accompaniment pattern, while the treble line provides harmonic support with chords and single notes. The piece concludes with a final double bar line.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is for the melody, written in G major (one sharp) and 2/4 time. The melody is a simple, repetitive tune. The bottom staff is for the piano accompaniment, marked "P.M." and "P.M." (Piano Melody). It features a dashed line indicating a melodic line that is not written out, and a series of vertical lines representing a rhythmic accompaniment.

N.C.  
(G5)

(B5)

P.M.

[illegible]

2. Two Gtrs. arranged for one.  
(B5)

7

Cm Gm

P.M. A.H. P.M.

TAB

2 1 1 2 2 1 1 2 4/22 1 3 3 3 4 3 3 3 3 5 6 3 4 5 4 3 6

Play 4 times

9

G♭ F5 A♭5 Cm F♯dim

P.M. A.H. P.M.

w/trem. bc

TAB

1 2 2 2 2 3 (3) 1 1 1 4 1 1 4 1 1 0 3 0 2 (0) (2)

Verse:

12

\* Cm Gm G♭ F Cm Gm

1. There's a place that I keep deep in - side me, it can trig - ger my  
2. I'm pro - voked in - to sick con - fron - ta - tions, bru - tal, time af - ter

Elec. Gtr. 2 (clean-tone)

mp

TAB

\*Chords implied by bass gtr.

15

B♭5 F5 Cm Gm G♭ F

mind. All a - long I knew it has been with me,  
time. Bed of nails, suf - fo - ca - tion, life's end - ing.

Elec. Gtr. 1

Elec. Gtr. 2

f mp

TAB

3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 8 8 7 6

since I was just a child!  
slay in dif - f'rent de - signs!

Elec. Gtr. 1  
*f*

Cm Gm Gb F

I just sum - mon pow - er with - in my soul,  
One man's mis - er - y is an - oth - er man's mys - ter - y.

P.M. P.M. P.M. P.M.

Cm Gm Gb F

it has giv - en me life be - yond life.  
No one cares to un - der - stand my de - ment - ed needs.

P.M. P.M. P.M. P.M.

Cm Gm Gb F

I take blame for my mur - der - ous prob - lem, my  
Sticks and stones can break all your brit - tle bones,

P.M. P.M. P.M. P.M.





(G5) B<sup>7</sup>

marks the years of pain and your god - for - sak - en end - ing

(P.M.)-----

T  
A  
B

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 4 4 5 5 4 4 5 5 4 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1 3 2 2 3 2 3 2 3 2 3 2

G5 Ab5 Cm Gm

to life!

P.M.----- A.H. P.M.-----

T  
A  
B

5 5 4 4 5 1 3 3 3 3 1 3 3 3 3 5 6 3 4 5 4 3 6

4 3 2 3 2 3 4 19

G<sup>b</sup> F5 Ab5 Cm Gm

P.M.----- A.H. P.M.-----

T  
A  
B

1 4 1 1 4 1 1 1 3 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

2 2 2 2 3 (9) 1 1

G<sup>b</sup> F5 Ab5 Cm F<sup>#</sup>dim

P.M.----- A.H. P.M.-----

w/trem. bar

T  
A  
B

1 4 1 1 4 1 1 0 1 8 (9) 2 (2)

2 2 2 2 3 (9) 1 1 3



A.H.

TAB

8 10 10 10 10 (10) 10 0 10 10 0 9 11 11 10 10 10 12 10 12 12 12

Bb

A

55

TAB

9 10 12 10 9 10 9 10 12 10 9 10 10 11 13 11 10 11 10 12 13 12 10 12

Dm

56

TAB

12 13 15 13 12 13 15 15 17 15 13 15 10 17 15 10 15 18 17 15 18 15 10 20

Bb

A

Em

57

TAB

20 20 19 18 17 10 17 20 17 20 22 0 2 0 2 4 2 0 3/5 0

C

B

Em

59

TAB

3 0 3 0 2 (2) 0 2 12 11 10 12 11 10 14 13 12 14 13 12 14 14 12 11 13 13 11 10

61

C

B

(PM.)-----

TAB

14 14 12 11 15 15 13 12 16 16 14 13 17 17 15 14 18 18 16 15 19 19 17 16

62

G5

8va

NC.

(Drum fill)

Elec. Gtr. 1

hold bend

hold bend

TAB

18 18 10 10 20 20 10 10 18 (18) 21 21 10 15

Elec. Gtr. 3

Elec. Gtr. 4

TAB

3 2 1 3 4 4 6

## Interlude:

66

G5

Elec. Gtr. 1

w/slight P.M. throughout

TAB

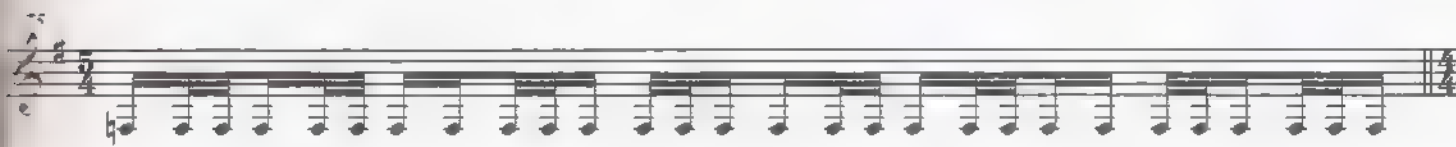
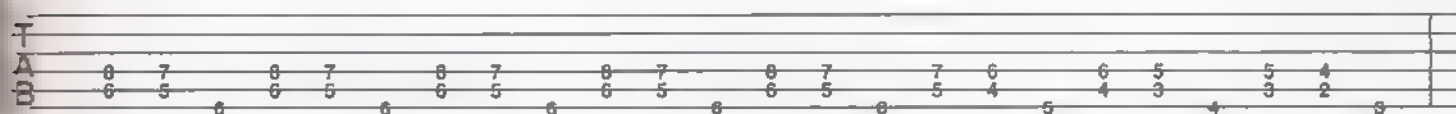
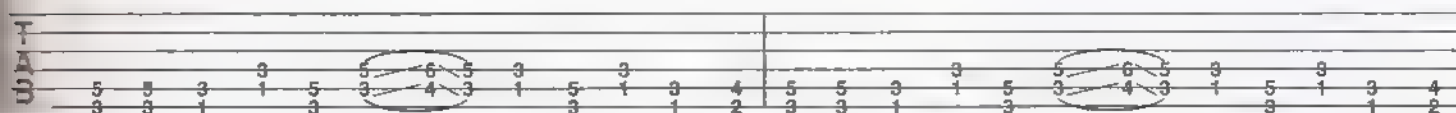
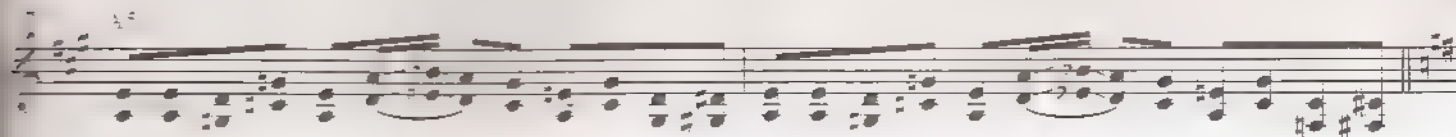
5 5 3 1 5 3 6 6 8 3 3 1 3 4 5 5 3 1 5 3 6 5 3 3 5 1 3 4

68

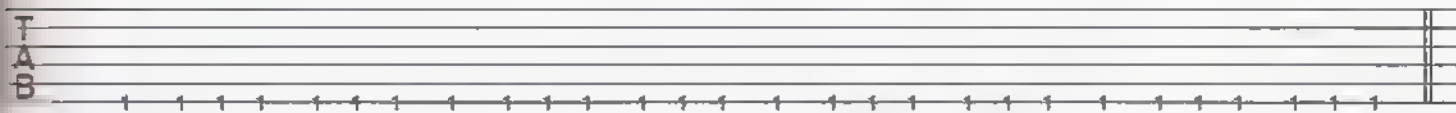
TAB

5 5 3 1 5 3 6 6 8 3 3 1 3 4 5 5 3 1 5 3 6 5 3 3 5 1 3 4





PM. -----



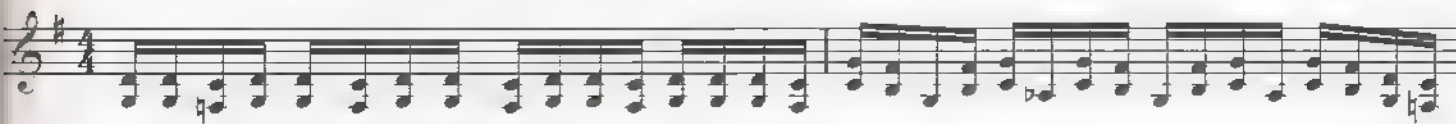
Chorus:

(G5)

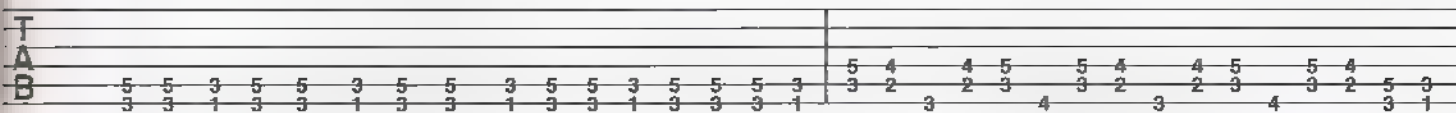
(B5)



It's a mes-sage in blood,--



PM. -----



[illegible][illegible]

84

G5

A♭5

F5

to life!

P.M.

TAB

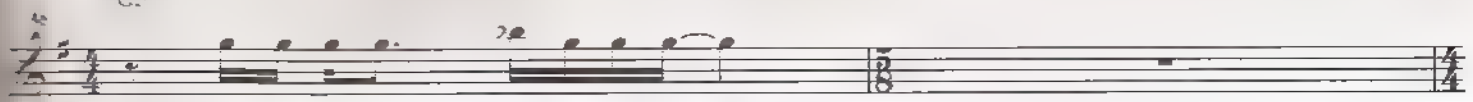
5 5 4 4 5

3 3 2 2 3

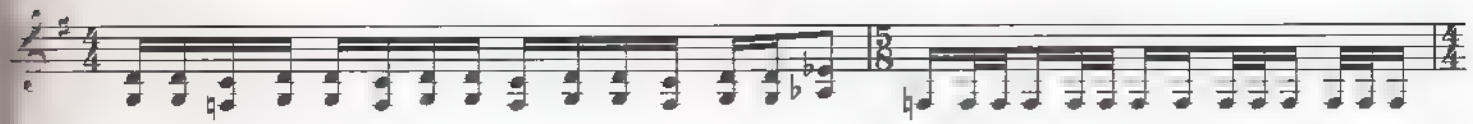
4 3 2 2 3 4

1 1 1 1 1 1 1 1 1 1 1 1

NC  
C5

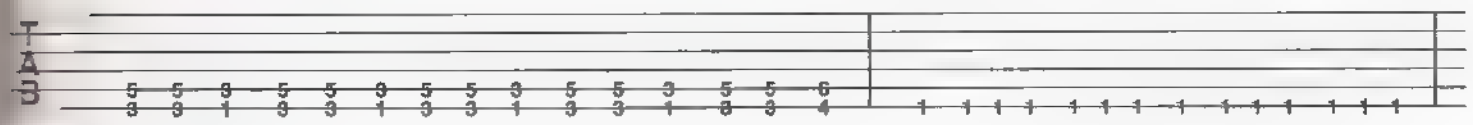


Mes-sage in blood, mes sage in blood



P.M. -----

P.M. -----



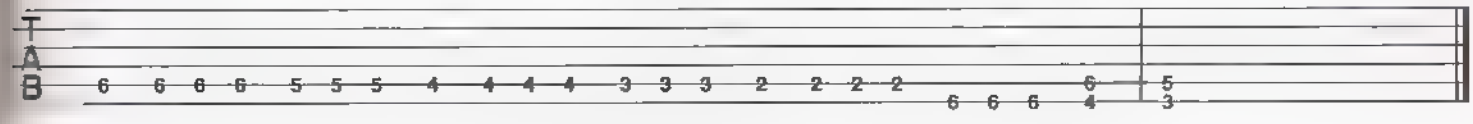
Mes - sage in blood, mes - sage in blood.\_\_\_\_



P.M. -----



P.M. -----



# HERESY

Words and Music by

VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
 REX ROBERT BROWN and PHILIP HANSEN ANSELMO

**Fast ♩ = 168** (drums play dbl. time feel)

*Intro:*

**Elec. Gtr. 1 (w/dist.)**

N.C.

harm.

TAB

5 — 5 — 4 — 4 — 4 — 4 — 4 — 3 — 3 — 3 — 3 — 3 — 2.75 — 2.75 — 2.75 — 2.25 — 2.25 — 2.25 — 2 — 5

1.

72

ES

(harm.)—

T  
A  
B~~5 4 4 4 4 4 3 3 3 3 3 2.75 2.75 2.75 2.75 2.25 2.25 2.25 2.25 2 5 3 3 2.75 2.75 2.75 2.75 2.25 2.25 2.25 2.25 2 5~~

**Elec. Gtr. 2 (w/dist.)**

Т	Д	В
---	---	---

**Rhy. Fig. 1**  
**Elec. Gtr. 2**

end Rhy. Fig. 1

PM . . . . . PM . . . . . PM. . . . . PM. . . . . PM. . . . . PM . . . . .

T  
A  
B

0	2	2	0	0	0	2	2	0	0	0	3	3	0	5	5	0	3	0	0	2	2	0	0	0	2	2	0	0	0	0	3	3	0	0	5	5	0	0	3	0	
									2										5	2										2										5	2

10

PM. > PM. > P.M. . . . . PM -- > P.M.

TABLE

0 2 2 0 0 0 2 2 0 0 0 3 3 0 5 5 0 3 0 0 2 2 0 0 0 2 2 0 0



Play 4 times

18

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

4 4 2 4 4 2 5 5 7 7 5 2 4 4 2 4 4 2 5 5 7 7 5 2

0 2 2 0 0 0 2 2 0 0 0 3 3 0 5 5 0 3 0 0 2 2 0 0 0 2 2 0 0 0 0 3 3 0 0 5 5 0 0 5 5 0 0 3 0

(Drums end dbl.-time feel)

19

B5 Bb5 Ab5 Bb5 B5 Bb5 G5 G#5 A5 E5 B5 Bb5 Ab5 Bb5

Very Heavy P.M. --- Very Heavy P.M. ---

9 0 0 0 0 0 9 0 0 5 6 7 2 9 0 0 6 0

0 7 0 0 0 4 0 7 0 6 0 9 4 5 0 0 7 0 6 0 4 6

21

B5 Bb5 G G# A E5 B5 Bb5 Ab5 Bb5 B5 Bb5 G5 G#5 A5 E5

(Very Heavy P.M.) --- Very Heavy P.M. ---

9 0 0 2 3 4 2 9 0 0 6 0 9 0 0 5 6 7 2

7 0 0 0 3 4 5 0 0 7 0 6 0 4 6 7 0 6 0 3 4 5 0

23

B5 Bb5 Ab5 Bb5 B5 Bb5 C#5 G#5 C#5

Very Heavy P.M. ---

9 0 0 6 0 9 0 0 6 0 6 0 6 0

0 7 0 0 0 4 6 7 0 6 0 4 6 4

Verses 1 & 3:

26

E5 G5 G#5

1. Here we are in a world of cor - rup tion. Hu - man  
3. I know what's right or wrong and my be -

P.M. ---

2 2 2 2 2 2 2 2 2 2 2 2 5 6

0 0 0 0 0 0 0 0 0 0 0 0 0 4

28 E5 F5 F#5

na - ture is a vi - o - lent breed.  
 lief is strong er than your ad - vice.

PM.

TAB

2 2 2 2 2 2 2 2 2 2 3 4  
 0 0 0 0 0 0 0 0 0 0 1 2

30 E5 G5 G#5

Who cares if there's no to - mor - row when I  
 Peo - ple they go to war be - cause re -

PM.

TAB

2 2 2 2 2 2 2 2 2 2 5  
 0 0 0 0 0 0 0 0 0 0 3

32 E5 Eb5 Bb5 Eb5

die, my fu - ture's laid out for me. Can't you see?  
 lig - ion gives them rea - son to fight. Sac - ri - fice.

PM.

TAB

2 2 2 2 2 2 2 2 2 2 0 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0 0

*Pre-chorus 1 & 3:*

34 E5 C#5 G#5 C#5 E5

1. Rise

PM. PM. PM. PM. -1 PM. -1

TAB

0 0 6 (9) 0 0 6 (9) 0 0 6 (9) 4 4 4 0 3 6 (9) 0 0 6 (9)  
 0 0 6 (6) 0 0 6 (6) 0 0 6 (6) 4 4 4 0 3 6 (6) 0 0 6 (6)

a dove the lies.  
 2. Sac ri fice.

Verses 2 & 4:

2. Mor - als on a back - wards glove, a sin to you. For me it's hope;  
 group that ca - ters no ones fees or syn - thet - ic de - i - ties

it's my life and pro vi sion.  
 is where I be - long.

46 E5 G5 G#5

Black or white, some pay to pray. You ques - tion why they act this way.  
My stand is the hu - man race with - out a la - bel or a face,

P.M.

TAB

2 2 2 2 2 2 2 2 2 2 2 5 6

8 8 8 8 8 8 8 8 8 8 8 8 4

48 N.C. A5 C5

It's their f\*\*\* - ing de - ci - sion.  
so they can lick my sack. }

TAB

9 2 9 4 2 5

2 9 8 9

## Pre-chorus 2 &amp; 4:

50 C#5 G#5 A5 F5 F#5 Bb5 B5 C5 C#5 G#5 A5 Ab5 Gb5

No more judge - ment day; on - ly tran -

TAB

6 6 6 6 7 7 7 3 4 4 4 3 4 4 5 6 6 6 6 7 7 6 4

4 4 4 4 5 5 5 1 2 2 2 1 2 2 3 4 4 4 4 5 5 4 2

53 E5 C5 C#5 G#5 A5 F5

quil - i - ty. Peace signs, pro -

TAB

0 2 0 2 0 2 0 3 6 6 6 6 7 7 7 5 1

0 0 0 0 0 0 0 3 4 4 4 4 5 5 5 1



55

- test lines \_\_\_\_\_ mean noth - ing to me \_\_\_\_\_

TAB

2 4 4 2 1 2 2 2 3 4 4 4 6 5 5 2 0

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

57 E5

\_\_\_\_\_ Hon - es - ty, born in

61

me. Her - e - sy!

65 Elec. Gtr. 2 B5 Bb5 Ab5 Bb5 B5 Bb5 Ab5 Bb5

me. Her - e - sy!

TAB

0 9 7 0 0 0 6 0 7 0 0 0 6 0

67 B5 Bb5 Ab5 Bb5 B5 Bb5 F#5 G5

me. Her - e - sy!

TAB

0 0 9 7 6 4 6 9 7 6 4 5 3

[2.]

70

Her - e - sy!

Band tacet

**Faster** ♩ = 204 (w/half-time feel)*Instrumental:*

E5 G5 E5 F#5 E5

G5 E5 F#5

**Rhy. Fig. 2****Elec. Gtr. 2**

75

PM.-----

TAB

2 2 2 5 2 2 4 2 2 2 5 2 2 4

0 0 0 3 0 0 2 0 0 0 3 0 0 2

78

PM.-----

TAB

5 2 2 2 5 2 2 4 2

3 0 0 3 0 0 2 0

81

PM.-----

TAB

2 2 2 5 2 2 4 3 2 3 2 5 5 3 3 2 5 5 3 1 3 2 5 5 3 1

0 0 0 3 0 0 2 1 0 5 5 3 1 1 0 9 9 1

**Guitar Solo:****w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times**

E5 G5 E5 F#5 E5

G5 E5 F#5 C5

**Elec. Gtr. 3 (w/dist.)**

84

f Harm. w/bar

A.H.

TAB

5 (5) 2 3 4 3 2 5 4

\*Strike harmonic, pull up on bar and depress, then shake bar for vibrato.

E5 G5 E5 F#5 E5

A5 C5 A5 B5 Bb5 A5 G5 F5

**Elec. Gtr. 3**

88

f Harm. w/bar

A.H.

TAB

22 19 17 19 19 17 15 15 15 17 17 15 13 17 17 18 17 18 17 16

19 20 20 19 17 17 16 17 17 16 14 17 17 19 17 16

Harm  
gradual drive w bar

gradual drive w bar

7  
6  
5  
4  
3  
2  
1

5 4 3 2 5 4

[illegible]

98

A5 C5 A5 B5 Bb5 A5 G5 F5

T A B	17	15	13	15	13	12	13	12	10	12	10		7	10	8	10	8	7	8		
	14	12	11	12	11	9	11	9	7	9	7	12	11	7						9	
													10	9		10	9	10	9	7	9

*Interlude:*

100

E5 G5 E5 G5 E5 G5 E5

Elec. Gtr. 2

The musical notation for Electric Guitar 2 spans measures 100, 101, and 102. The key signature is D major (two sharps). Measure 100 starts with a double bar line and a repeat sign. The notes are D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), and C6 (quarter). Measure 101 has notes D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), and C6 (quarter). Measure 102 has notes D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), and C6 (quarter). The notes are beamed together in groups of four and then two.

TAB																														
	2	2	2	5	2	2	2	2	2	2	2	5	2	2	2	2	2	2	2	2	2	2	2	5	2	2	2	2		

103

G5 E5

G5 E5

G5 E5

TAB	2	5	2	2	2	2	2	2	2	2	2	5	2	2	2	2	2	5	2	2	2	2	2	2
	0	3	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	3	0	0	0	0	0	0

106 A5 C5 B5 A5 G5 F5 F#5 E5 G5 E5 F#5 E5

TAB

2	2	2	2	2	2	2	2	5	4	2	5	3	4	2	2	5	2	2	4	2
0	0	0	0	0	0	0	0	3	2	0	3	1	2	0	0	3	0	0	2	0

109 G5 E5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5

TAB

B 2 5 2 2 4 4 4 4 4 2 2 4 2 2 5 2 2 4 4 4 4

0 3 0 0 2 2 2 2 2 0 0 2 0 0 3 0 0 2 2 2 2

112 E5 G5 E5 F#5 E5 G5 E5 F#5 C5 B5 A5 F#5 E5 C5 B5

TAB

B 4 2 2 5 2 2 4 2 2 5 2 2 4 4 4 4 5 4 2 4 2 5 4

2 0 0 3 0 0 2 0 0 3 0 0 2 2 2 2 3 2 0 2 0 3 2

115 A5 F#5 E5 C5 B5 A5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5

TAB

B 2 4 2 5 4 2 5 4 2 2 5 4 2 2 4 2 5 4 2 4

0 2 0 0 2 0 3 2 0 2 0 0 2 0 0 0 0 2 0 2

118 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 G5

TAB

B 5 4 2 4 2 5 4 2 2 5 4 2 2 5 3

3 2 0 2 0 3 2 0 4 2 0 2 0 0 0

Slower ♩ = 168 (drums play dbl.-time feel)

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

121 E5

Hon - es - ty, born in

125

me. Her - e



129

Elec. Gtr. 2

P.M. P.M. P.M.

TAB

2	4	4	2	2	2	4	4	2	2	2	4	4	2	5	5	2	4	4	2
0	2	2	0	0	0	2	2	0	0	0	2	2	0	3	3	0	2	2	0

131

F#5 G5

G#5

Ow!

TAB

4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6	6	6	8	6	6	8
2	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4

133

E5

G5 E5

P.M. P.M. P.M. P.M.

TAB

2	2	4	4	2	2	2	4	4	2	2	2	4	4	2	5	2	4	4	2
0	0	2	2	0	0	0	2	2	0	0	0	2	2	0	3	0	2	2	0

135

F#5 G5

G#5

TAB

4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6	6	6	6	6	6	6
2	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4

137

C#5 G#5 C#5 Eb5 Bb5 Eb5 E5

P.M.

TAB

6	6	6	8	8	8																		
4	4	4	6	6	6																		

## MEDICINE MAN

All gtrs. in Drop D tuning: ⑥ = D

**Moderately ♯ = 96**

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Drums & bass  
(fade in)

Intro:

D5 E5 F5 D5 E5 F5

Elec. Gtr. 1 (w/dist)

6

f P.M.-----

TAB

9

D5

Riff A

TAB

11

E5 F5 E5 F5

P.M.-----

TAB

13

E5 F5 D5 E5 F5 F#5 G5 Elec. Gtr. 2

P.M.-----

TAB

15

N.C.

D5

Elec. Gtr. 1

TAB

1- B>5 A5 E5 F5

Verse:

19 D(b5,β) D5

1. Man - y dis - tant miles a - way, — past the shores of ev - er dark, —  
 2. Once proud and fear - less men, — with de - sire in their eyes. —

Rhy. Fig. 1

Elec. Gtr. 3 (clean-tone)

mp

w/Rhy. Fig. 1 (Elec. Gtr. 3) 3 times

21 D(b5,β) D5

there stays a mag - ic man, — who bears an e - vil mark, —  
 Lost strong and fruit - ful lives, — to self - in - dul - gent ties. —

23 D(b5,β) D5

He helps all — con - cerned, — those who come a - gain — re - turn. —  
 Their souls were dipped in ven - om then put in - to — a box. —

25 D(b5,β) D5

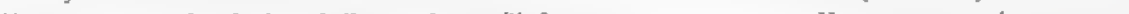
In - ject - ing lies while fires burn — the dev - il's heart — with an - gel's words! —  
 Then placed up - on a crowd - ed — shelf where count - less souls — now rot! —

Elec. Gtr. 1

**w/Riff A (Elec. Gtr. I) 2 times**

w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times

31 D(b5,♭) D5



Have you won-dered what heav-en's like?\_\_ He can show you in just\_\_ one night.\_\_  
Have you won-dered what hell\_\_ is like?\_\_ He can take\_\_ you there.\_\_

33 D(♯5,♭) D5

O - ver - whelm - ing with eu - phor - ic lift, to lure you in to steal your gift!  
Just one taste and you'll be back, and by the high you'll swear!

**Elec. Gtr. 1**

The notation for Electric Guitar 1 is written on a two-staff system. The first staff has a treble clef and a key signature of one sharp (F#). The music begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a double bar line. The second staff continues the melody with more eighth and sixteenth notes, ending with a double bar line.

*Pre-chorus:*

[illegible]

37

and there's no ques - tion to where you have to go

TAB

0 2 3 2 3 0 2 3 2 3 3 3 2 3 0 2 3 2 0 3



39

Un - der stand,

Rhy. Fig. 2

P.M. -----

TAB

7	5	3	2	2	3	0	0	0	0	0	0	0	2	3	x	x	x	x	x	x
5	5	1	0	2	3	0	0	0	0	0	0	0	2	3	x	x	x	x	x	x

41

D5 E5 F5 D5 E5 F5

just take his hand, he's the med-i-cine

P.M. -----

P.M. -----

TAB

0	0	0	0	0	0	0	2	3	x	x	x	x	x	x	0	0	0	0	0	0	2	3	x	x	x	x	x	x
0	0	0	0	0	0	0	2	3	x	x	x	x	x	x	0	0	0	0	0	0	2	3	x	x	x	x	x	x

43

D5 E5 F5 F#5 G5 D5 E5 F5

man. Un - der - stand,

P.M. -----

P.M. -----

TAB

0	0	0	0	0	0	0	2	3	4	5	0	0	0	0	0	2	3	x	x	x	x	x	x	x	x	x	x
0	0	0	0	0	0	0	2	3	4	5	0	0	0	0	0	2	3	x	x	x	x	x	x	x	x	x	x

45

D5 E5 F5 D5 E5 F5

just take his hand, he's the med i cine

P.M. -----

P.M. -----

TAB

0	0	0	0	0	0	0	2	3	x	x	x	x	x	x	0	0	0	0	0	0	2	3	x	x	x	x	x
0	0	0	0	0	0	0	2	3	x	x	x	x	x	x	0	0	0	0	0	0	2	3	x	x	x	x	x

1. D5 E5 F5 F#5 G5 N.C.

47

man. \_\_\_\_\_

end Rhy. Fig. 2 Elec. Gtr. 2

P.M. -----

Elec. Gtr. 1

TAB

0 0 0 0 0 0 0 2 3 4 5

5 7 4 6 4 3 4 5 3 5 3 2 3 2 3 2 5 4

5 7 5 3 5 5 3 5 7 5 4 5 4 5 4 5 6 5

2. D5 E5 F5 F#5 G5 D5 F5 F#5 G5 A#5

49

man. \_\_\_\_\_

Oh! \_\_\_\_\_

Elec. Gtr. 2

P.M. -----

TAB

0 0 0 0 0 0 0 2 3 4 5

2 3 4 5 10 (10) 6

Elec. Gtr. 4 (w/dist.)

TAB

0 0 0 0 0 0 0 3 4 5 6

3 4 5 6

## Guitar Solo:

51 A#5

A.H. ---

TAB

6 3 6 4 7 6 7 6 5 6 9 8 7 6 8

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in D major (two sharps) and 12/8 time. The melody is complex, featuring many accidentals and a high range. The voice part is in the same key and time, with lyrics written below the notes. The score is divided into two systems, each with a guitar staff and a voice staff. The first system shows the beginning of the song, and the second system shows a continuation of the melody. The guitar part is written in a style that suggests a specific playing technique, possibly using a capo or a specific tuning. The voice part is written in a standard staff with lyrics underneath. The overall style of the score is that of a professional musical manuscript.

57

F5 F#5 G5 A#5

8va

TAB

10/12 13 12 13 11/12 15 18 17 15 18 17 15 18 17 15 18 17 15 15

59

TAB

61

G5 F5 D5

\*15<sup>ma</sup> - -

harm.  
w/trem. bar

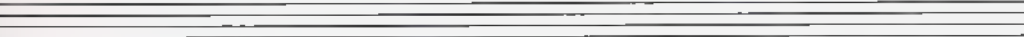
TAB

\*Hit harmonic and gradually depress trem. bar to slack.

64

TAB





**T**  
**A**  
**B**

(Gra)-----, F5 F#5 G5 A#5 Bb5

66

TAB 20 14 17 14 15

3 6 4 7 7 6 6 2 (2)

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a melodic line on a treble clef staff and a guitar tab on a six-line staff. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The guitar tab shows fret numbers (3, 4, 5, 6) corresponding to the notes in the melody. The piece is marked with "PM." (Palm Mute) in several measures. The score is divided into three measures by vertical bar lines.

69  P.M. A.H. w/trem. bar B5 C5 B5 A5 F5

TAB  5 8 6 8 6 8 7 (7) (7) 12

Musical notation for Example 6-10, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and quarter notes, with some measures containing slurs or ties. Below the staff are five tablature lines labeled "TAB" on the left, showing fret numbers corresponding to the notes.

\*Shake trem. bar vigorously.

## Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1)

71 D5 E5 F5 D5 E5 F5

Un - der - stand, just take his hand,

73 D5 E5 F5 D5 E5 F5 F#5 G5

he's the med - i - cine man.

75 D5 E5 F5 D5 E5 F5

Un - der - stand, just take

77 D5 E5 F5 D5 E5 F5 F#5 G5

his hand, he's the med - i - cine man.

Elec. Gtr. 2

Elec. Gtr. 1

TAB

4 6  
5 7

79 F5 F#5 G5 Ab5

Elec. Gtr. 2

P.M.

w/harmonizer

TAB

3 4 4 6 4 3 4 5 3 3 5 2 3 5 2 4

5 7 5 3 5 7 5 7 4 5 6 5

Elec. Gtr. 4

TAB

3 4 5 6



87 *pick slide* *Ab5*

TAB: 6 3 6 4 7 6 7 6

89 *PM.* *PM.*

TAB: 5 6 9 8 6 8 10 8 11 13 11 8 10 8 11 13 11 14

91 *PM.* *PM.* *harm. w/trem. bar*

TAB: 16 14 17 19 17 20 22 20 23 5

*G5 F5 D5* *D7*



8

T  
A  
B

P.M.

T  
A  
B

95

A<sub>5</sub>

T  
A  
B

P.M.

T  
A  
B

*Fade out*  
G5 F5 D5

97

T  
A  
B

P.M.

T  
A  
B

# PRIMAL CONCRETE SLEDGE

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. in Drop D tuning: ⑥ D

Moderately fast ♩ = 132

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

\*Begin pick slide at fret 12.

N.C.  
(D5)

11

G<sup>+</sup> F<sup>+</sup> E<sup>+</sup> D<sup>+</sup> A<sup>+</sup> A<sup>+</sup> E<sup>+</sup>

TAB

0 5 6 3 4 1 0 7 6 1

13

N.C.  
(D5)

Whoa!

Rhy. Fig. 1

TAB

15

end Rhy. Fig. 1

TAB

Verse:

N.C.  
(D5)

17

1. There's a dou - ble stan - dard for the way we live, if there's  
(2.) man of a thou - sand re - tire - ments, will

TAB

18

noth - ing to have, well, then there's noth - ing to give, I'll  
al - ways be the one to tell you when to quit. I

TAB

19

break a sweat and I don't re - gret, what you'd  
won't take stock in a with - ered man, I'm

TAB

20

kill to see brings out the God in me.  
reach - ing in - to you, I'll make you un - der - stand. }

TAB



Chorus:

21 D5 G5 A5 F5 F#5 Eb5 D5 A5 A5 F5 F#5 Eb5 D5 G5 A5 F5 F#5 Eb5

Come... and be with... me. Live... my twist - ed... dream. Pro... de - vot - ed... pledge.

TAB

24 D5 A5 A5 G5 F#5 1. F5 E5 Eb5

Jun - gle pri - mal... con - crete sledge.

TAB

w/Rhy. Fig. 1 (Elec. Gtr. 1)

N.C.  
(D5)

26

Whoa!

28

2. The

2.

## Interlude:

30 F5 E5 Eb5 D5

con - crete sledge.

P.M. ----- P.M. -----

TAB

33

P.M. -----

TAB

35

P.M. PM P.M. --- P.M. P.M. P.M. ---

TAB

37 Eb5 F5 Eb5 F5 Eb5 F5 Eb5

P.M. P.M. P.M. ---

TAB

39 D5

PM PM P.M. --- PM. P.M. P.M.

TAB



## Chorus:

51 D5 G5 A♭5 F5 F♯5 E♭5 D5 A5 A♭5 F5 F♯5 E♭5 D5 G5 A♭5 F5 F♯5 E♭5

Come\_ and be with\_ me. Live\_ my twist - ed\_ dream. Pro\_ de - vot - ed\_ pledge.

Elec. Gtr. 1

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

54 D5 A5 A♭5 G5 F♯5 F5 E♭5

Jun - gle pri - mal\_ con - crete...

TAB

0 7 6 5 4 3 1

56 D5 G5 A♭5 F5 F♯5 E♭5 D5 A5 A♭5 F5 F♯5 E♭5 D5 G5 A♭5 F5 F♯5 E♭5

Come\_ and be with\_ me. Live\_ my twist - ed\_ dream. Pro\_ de - vot - ed\_ pledge

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

59 D5 A5 A♭5 G5 F♯5 F5 E5 E♭5

Jun - gle pri - mal\_ con - crete sledge.

TAB

0 7 6 5 4 3 2 1



# SHATTERED

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 204

Intro:

Play 4 times

C#5

Elec. Gtr. 1 (w/dist.)

E5 D5 E5

*f*  
P.M. -----

5 D5/A E5

P.M. -----

Play 4 times

9 F#5 A5 B5 C5 B5 A5 F#5

P.M. -----

Verse:

C#5

13

1. It's storm - ing bro - ken glass, corp - ses left in  
2. Life crush - ing tur - bu - lence, this wrath can't be de -

P.M. -----

16

piles. Un - gra - cious bludg - eon - ment that  
nied. Wish - ing you could help your friends.

(P.M.)

TAB

19

breaks the earth for miles.  
stand - ing where they died.

(P.M.)

TAB

E5

22

Noth - ing can stop it, the day has come,  
Ech - oes haunt - ing, a hol - low plan - et,

hold P.M.

TAB

D(9)/A C#5

25

from be low it's cat a stroph ic.  
lac - er - a - tions, dis - sect - ed na tion.

(P.M.)

TAB

E5

28

hold

TAB

T	3	0																	
A	2																		
B	0		4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	2

Pre-chorus:

31

G#5

B5 C#5 D5

Freez - ing,

Rhy. Fig. 1

P.M. -----

TAB

T																			
A	4	5	6	4	6	6	6	7	6	6	6	4	6						
B														2	6	4	2	6	7

34

C#5 B5 G#5

there's no heal - ing, { fam - 'lies are } dy -  
 { ev - 'ry-one's }

P.M. -----

TAB

T																			
A	6	4	6	4	5	6	4	6	6	6	7	6	6	6	4	6			
B	4	2	6																

Chorus:

37

B5 C#5 D5 C#5 B5 G#5 F#5

- ing. This world is shat - tered.

end Rhy. Fig. 1 Rhy. Fig. 2

P.M. -----

TAB

T																			
A	2	3	4	2	6	7	6	4	6	4	2	6							
B													2	3	4	2	4	4	5

40

A5 B5 C5 B5 A5 F#5

All shat - tered.

end Rhy. Fig. 2

(P.M.)-----

P.M.-----

TAB

44

1. 2.

C5

(P.M.)-----

w/trem. bar

TAB

## Interlude:

49

B5 A5 F#5 C5

TAB

54

B5 A5 F#5 C5 B5 A5 F#5

TAB



59 C5

TAB

(4)  
(2)

5 3 2 3 2 0

63 N.C. Elec. Gtr. 2 (w/dist.) C#5

*Guitar Solo:*

TAB

11 12 9 11 12 9 11 12 9 11 12 9

Elec. Gtr. 1

TAB

2 2 3 3 4 4 4 5 5 5 6 6 11 11 9 9 9 9 9 9 13 13 9 9 9 9 9 9 14

P.M. ----- P.M. -----

67

TAB

12 9 12 9 12 9 12 9 12 9 12 9 12 9 11 9 11 9 11 9 11 9

TAB

14 9 13 9 13 9 11 9 11 9 13 9 13 9 11 9 11 9 9 9 9 9 9 13 9

P.M. -----

70

TAB

12 11 9 11 9 14 (14) 12 11 9 12 9 9 12 11 9 12 9 12 11 9 11 9 11 9 9 9 (9)

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a melodic line and a bass line, and a vocal line. The guitar part includes a "P.M." (Pedal Point) section. The bass line is marked with fret numbers 13, 9, 9, 9, 9, 9, 14, 9, 14, 9, 13, 9, 13, 9, 11, 9, 10, 8, 11, 9.

73 D#5

w/bar

**T**  
**A**  
**B**

11 13 13 11 12 12 11 13 13 11 12 12 11 14 15 16 13 16 13 14

13 13

The musical score for "The Wind" by The Beatles is presented in a standard musical notation format. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a key signature change from one sharp to no sharps or flats, and a bass line with fret numbers. The guitar part includes a "P.M." (Pedal Point) section. The bass line includes fret numbers 13, 15, 16, and 19.

[illegible]

The Sound of Silence

P.M. P.M.

TAB

70

TAB

72

TAB

82

TAB

PM. -----

TAB

86

TAB

PM. -----

TAB

\*Depress trem. bar, hit note, release bar to normal position and then depress bar to slack.

93 E5 F#5 G#5 G5

P.M. -----

TAB

4 4 4 4

2 2 2 2

**w/Rhy. Fig. 1 (Elec. Gtr. I)**

101

B5 C#5 D5 C#5 B5 G#5

ing, ev - 'ry-one's dy - ing. This world is shat -

w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times

109

shat - tered

A5 B5 C5 B5 A5 F#5

AL



113

A5 B5 C5 B5 A5 F#5

shat - tered. All

117

A5 B5 C5 B5 A5 F#5

shat - tered.

*Outro:*

N.C.

**Elec. Gtr. 1**

121

P.M. -----

T  
A  
B

5 6 7 5 7 7 4 5 6 4 6 6 2 3 4 2 4 4

124

(P.M.) -----

T  
A  
B

1 2 3 1 3 3 3 4 3 3 3 1 3

*freely*

F#5

**Elec. Gtr. 2**

gua

126

17 (17) 14 16 14 17 14 17 16 14 17 16 14 16 14 17 14 17 16 17 16 14

T  
A  
B

**Elec. Gtr. 1**

4  
2

T  
A  
B

128 (8va)

TAB

129 (8va)

TAB

130 (8va)

TAB

131

TAB

TAB

132

TAB

w/trem. bar

TAB (4)

134

TAB

TAB

# PSYCHO HOLIDAY

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 102 (♩-♩♩)

N.C. Drums F5 Elec. Gtr. 1 (w/dist.)

*f* P.M.-----

TAB

1. G5 Bb/G G5 A/G G5 Ab/G G5

P.M.-----

TAB

2. G5 Ab5 D5 Ab5 D5

harm. w/trem. bar P.H. P.H. P.H. P.H.

\* 2.25 15 6 4 6 5 4 5 7 4 6 5 4 5 7 4 6 5 4 5 7 4 6 5 4 5 7 4

\*Harmonic is played a little above the 2nd fret on the 3rd string.  
Vibrato is made w/trem bar

11 Ab5 D5 Ab5 D5

P.H. P.H. P.H. P.H.

TAB



Verse:

13 E5

1. Emp - ty and sweat - ing,

2.3. See additional lyrics

TAB

15 Elec. Gtr. 1 cont. simile

head ly - ing in your hands shak - ing in the cor - ner. Done too much al - co - hol,

18

got - ta get a - way from it all, 'cause it feels my blood is freez - ing.

21 Ab5 D5 E5

My self in - san - i - ty has

Elec. Gtr. 1

P.H. P.H.

TAB

23 Ab5 D5

tak - en its toll. Frustr - ation

P.H. P.H.

TAB

25 A $\flat$ 5 D5 A $\flat$ 5 D5

has tak - en its con - trol

P.H. P.H. P.H. P.H.

TAB

27 A $\flat$ 5 E7

P.H. P.M. -- P.M. --

TAB

## Chorus:

29 B $\flat$ /G A/G A/G

Now I'm far from home, spend - ing time a - lone, it's time to set my de - mons free  
2nd time (you're) 2nd time (your)

w/wah

TAB

32 G5 B $\flat$ /G A/G

— yeah! Been put through the test, my mind laid to rest,  
2nd time (your)

TAB

To Coda ♯, 1.

35 A/WG G5 G5

I'm on a psy-cho hol-i-day\_\_\_\_\_ Huh!

2nd time (you're)

15<sup>th</sup> harm. w/trem. bar

TAB 1 1 2.25 5 4 3 6 3

Guitar Solo:

E5 Elec. Gtr. 2 (w/dist.)

38 f

TAB 0 0 0 0 0 2 0 0 3 5 (5)

40 grad. bend

TAB 12 13 12 15 12 13 12 12 14 12 13 12 15 15 14

42 G5

TAB 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18

43 (8<sup>va</sup>)

TAB 15 17 18 17 18 17 15 17 15 18 15 17 18 17 15 17 15 18 15 18

(8va)

44

T  
A  
B

(8va)

45

T  
A  
B

E5

46

T  
A  
B

(8va)

48

T  
A  
B

(8va)

49

T  
A  
B

G5

(8va)

50

T  
A  
B

51

TAB 15 17 18 17 18 15 18 15 17 18 15 17 16 15 16 15

52

(8<sup>va</sup>)

w/trem. bar

TAB 18 18 15 15 15 15 15 15 15

\*Bend note and then gradually depress trem. bar in 1/2 step increments.

54

A5

TAB 20 17 20 20 17 19 20 17 19 20 17 18 19 17

D.S. al Coda

56

B5

15<sup>ma</sup>

TAB 15 17 22

⊕ Coda

58

G5

Bw/G

A/G

Now I'm far from home, spend-ing time a-lone,

harm. w/trem. bar w/trem. bar

TAB 3 3 2 2

\*Depress trem. bar, hit harmonic, then gradually release bar to normal position.



64 A/G A/G G5

my mind laid to rest, I'm on a psy-cho hol-i - day.

(w/trem. bar) harm. w/bar

TAB 2 1 5

[illegible]

71 B $\flat$ 5

Been put through the test, my mind will nev - er rest,

P.M. --- P.M. --- P.M. - P.M. --- P.M. --- P.M. --- P.M. - P.M. ---

TAB

73 A $\flat$ 5 G5 F5 G5 F#5

I'm in this psy - cho hol - i - day. Whoa!

end Rhy. Fig. 1

P.M. --- P.M. --- P.M. - P.M. --- P.M. P.M. P.M. P.M.

TAB

# Outro:

w/Rhy. Fig. 1 (Elec. Gtr. 1) simile

75 B $\flat$ 5 A5 A $\flat$ 5 G5 B $\flat$ 5 A5 A $\flat$ 5 G5 F5 G5 F#5

TAB

freely B $\flat$ 5/F

83 G5

pick slide

harm. --- w/trem. bar ---

1 1/2 1 1/2 1 1/2

12 5 2-25

TAB

## Verse 2:

Shot down on sight,  
You are the target of attention.  
One woman here, another there,  
You can't please all the people all the time.  
Can't tell the strangers  
From the friends you know,  
Frustration has taken its control.  
(To Chorus:)

## Verse 3:

I'm strapped in for life,  
Is this where I lived  
Or where I died?  
You want my money, you take my space,  
My mind is telling me to leave this place.  
My self insanity has taken its toll,  
Frustration has taken its control.  
(To Chorus:)

# THE SLEEP

Words and Music by  
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,  
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 80

Intro:

N.C.

Am

Fmaj7

F7/A

Cymbal swell

Rhy. Fig. 1  
Acous. Gtr.

*mf* hold throughout

First system of guitar tablature for the Intro, measures 1-4.

Second system of guitar tablature, measures 5-8. Chords: Am, Fmaj7, F7/A, Am, Em7/A.

Third system of guitar tablature, measures 9-12. Chords: Am, Fdim7, Am, Em7/A, Am.

Fourth system of guitar tablature, measures 13-16. Chords: Fdim7, A5, N.C., C, B. Includes instruction: "Acous. Gtr. tacet" and "Elec. Gtr. 1 (w/dist.)".

Fifth system of guitar tablature, measures 17-20. Chords: C, F#m, C, B, C, F#m.

16 C B C F#m

1. Un - der stand - ing what has hap - pened be - fore us.  
 2. Un - sure and scared we are plan - ning our re - prise.

T  
A  
B

18 C B C F#m

We are con - fined to a dark - ened hid - den tomb.  
 Re - volves a - round us what we don't know an - y - more.

T  
A  
B

20 C B C F#m

The con - quer - ing of our world as we knew it.  
 The odds a - gainst us, yet we're strong - er and pre - vail - ing.

T  
A  
B

22 C B C F#m

1.  
 Rise a - bove this pit of sor - row and pain.  
 Learn from mis - takes, count - ing

T  
A  
B

24 C B C F#m

A - mong the few we are the a - vant lead - ers.

TAB

2 2 2 1 1 1 2 0 0 0 0 2 0

2 3 3 2 2 2 2 0 0 0 0 2 0

To Next Strain | 2.  
(To Chorus:)

26 C B C F#m C F#m

We've got to live\_\_ through this trou-ble and de-cay.\_\_\_\_ souls\_\_ for sale.\_\_\_\_

TAB

1 2 2 2 1 1 2 1 0 0 0 0 1 2 1 0 0 0 0 1

2 3 2 3 3 3 2 2 2 3 2 0 0 0 0 0 0 0 0 1

Chorus:

29 E5 F#m G B5 A5

This ques - tion haunts my mind,

P.M. --- P.M. --- P.M. ---

TAB

2 0 8 8 8 8 0 2 2 2 2 5 5 5 5 5 7 9 7 8 2

3/ F5 F#m G B5 A5

will we sur - vive\_\_ this night?\_\_

PM. PM. PM.

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 7 5 3 2





*Interlude:**w/Rhy. Fig. 1 (Acous. Gtr.)*

43 Am Fmaj7 F7/A Am Fmaj7 F7/A

47 Elec. Gtr. 2 (w/dist.)  
*mf*

Am Em7/A Am Fdim7 Am Em7/A Am Fdim7 A5

TAB

Elec. Gtr. 1  
& Acous. Gtr.

TAB

*Guitar Solo:*

Elec. Gtr. 1 tacet

Am

Am(maj7)

Am7

Am6

Elec. Gtr. 3 (w/dist.)

53 *f*

w/trem. bar

TAB

Acous. Gtr.

TAB

Am<sup>-</sup> 8va

55

TAB

TAB

Fdim7 8va

57

TAB

TAB

58

TAB

TAB

59

A5

Acous. Gtr. tacet

Am

F6

Dm

G

15<sup>ma</sup>

8<sup>va</sup>

Harm.

w/trem. bar

grad. bend

12

2

2.25

20

20 20 20 20 20

17 19

20

20

(20) 17 19

19

Elec. Gtr. 1  
 & Acous. Gtr.

Rhy. Fig. 2  
 Elec. Gtr. 1

P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB

2 2 0 3 3 3 2 0 0 0 3 3 3 2

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times

Am F6 Dm G Am F6 Dm G

62

grad. bend A.H. w/wah

TAB

22 (22) 17 12 10 10 10 10 (10) x (4)5 (5)7 (7)9 (9)10

Am F6 Dm G

The image shows a musical score for a guitar solo. The top staff is a standard musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The solo begins with a 66 (six sixes) fingering. The notes are organized into measures, with chord symbols (Am, F6, Dm, G) placed above the staff. The bottom staff is a guitar tablature, with the letters 'T' and 'A' on the left side. It shows the fret numbers for each note, with some notes having a 1/2 (half) or 1 1/2 (one and a half) fingering. The solo is divided into two measures by a vertical line. The first measure contains the notes 12, (12), 10, 12, 13, 12, 12, (12), 10, 12, 13, 12, and 17. The second measure contains the notes 15, (15), 13, 15, 13, 12, 13, 15, 13, 12, 12, 10, 8, and 10. The notes are connected by a wavy line, indicating a continuous, flowing solo.

E5 B $\flat$ 5 B5

68

TAB

Rhy. Fig. 3A  
Acous. Gtr.

TAB

Rhy. Fig. 3  
Elec. Gtr. 1

P.M.----- P.M.-----

TAB

E5 B $\flat$ 5 B5  
end Rhy. Fig. 3A

70

TAB

end Rhy. Fig. 3

TAB



Am  
8<sup>va</sup>

F6

Dm

G

Elec. Gtr. 3

Musical notation for Elec. Gtr. 3, measures 72-73. Includes TAB lines with fret numbers (20, 17, 19, 20, 20, 17, 19, 19) and a wavy line indicating tremolo.

Elec. Gtr. 1

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

Musical notation for Elec. Gtr. 1, measures 72-73. Includes TAB lines with fret numbers (0, 0, 0, 3, 3, 3, 2, 0, 0, 0, 2, 0, 3, 3, 3).

Am

F6

Dm

G

Musical notation for Elec. Gtr. 3, measures 74-75. Includes TAB lines with fret numbers (22, 17, 12, 10, 10) and a wavy line indicating tremolo. Annotations include "grad. bend" and "A.H. -".

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

Musical notation for Elec. Gtr. 1, measures 74-75. Includes TAB lines with fret numbers (0, 0, 0, 3, 3, 3, 2, 0, 0, 0, 2, 0, 3, 3, 3).

Am

F6

Dm

G

Musical notation for Elec. Gtr. 3, measures 76-77. Includes TAB lines with fret numbers (10, 10, 10, 7, 7, 7, 7, 7, 5) and a wavy line indicating tremolo. Annotations include "(A H)" and "w/trem. bar".

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

Musical notation for Elec. Gtr. 1, measures 76-77. Includes TAB lines with fret numbers (0, 0, 0, 0, 0, 3, 3, 3, 2, 0, 0, 0, 0, 0, 8, 3, 3, 3).

78

15

Harm.  
w/trem. bar

7 1/2

2.25 (2.25)

TAB

7 5 5 2 19 17 17 16 16 14 19 17

3 2 0 3 3 3 2 0 0 0 0 0 0 0 3 3

\*Strike harmonic, pull up on trem. bar 2 1/2 steps, release bar and shake.

Am 8va

F6

80

TAB

17 19 20 17 19 20 17 19 21 17 19 17 18 17 18 17 20 17 18 17 18 17 20 17 20 19 17

3 2 0 3 3 3 2 0 0 0 0 0 0 0 3 3

Dm 8va

G

81

TAB

20 17 20 17 20 17 17 20 19 17 19 17 20 19 17 19 17 20 19 17 19 17 20 19 17 19 17 20

3 2 0 3 3 3 2 0 0 0 0 0 0 0 3 3

Am

F6

(88)

82

17 20 22 17 20 17 17 20 22 20 22 20 17 20 17 17 20 17 20 17 20 17 17 17 20 17 20 17 20 17 17 20 17 20

Musical score for "The Wind" by The Beatles. The score is in 4/4 time and features a treble clef. The melody is written on a single staff with a key signature of one flat (B-flat). The bass line is written on a single staff with a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with a final measure containing a half note. The bass line consists of a series of eighth and quarter notes, with a final measure containing a half note. The score includes a "P.M." marking and a "T.A.B." section with fret numbers.

Dm

G

(82)

83

17 20 17 20 17 20 17 20 20 20 20 20 20 20 20 20

TAB

Musical score for "The Wind" by The Beatles. The score is in 4/4 time and features a key signature of one flat (B-flat). The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The melody consists of a series of eighth and quarter notes, with a final measure containing a half note. The bass line consists of a series of eighth and quarter notes, with a final measure containing a half note. The score includes a "P.M." marking and a "T.A.B." marking.

w/Rhy. Figs. 3 &amp; 3A (Elec. Gtr. I &amp; Acous. Gtr.)

E5

B65

B5

E5

B65

B5

1578G

88 E5 N.C. C B C D5 B/D#  
Elec. Gtr. 1

w/trem. bar P.M.-----

TAB

B 2 0 (2) 0 2 3 4 2 3 2 3 3 3 3 2 1 1 2 3 2 3 7 9

91 Chorus: E5 F#m G B5 A5

This ques - tion haunts my mind,-----

P.M. --- P.M. --- P.M. ---

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5 9 7 0 2

93 E5 F#m G B5 A5

will we sur - vive this night?-----

P.M. --- P.M. --- P.M. ---

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5 9 7 3 2

95 E5 F#m G B5 A5

We're har - bor - ing the meek,-----

P.M. --- P.M. --- P.M. ---

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5 9 7 2 3 0 2 3 0 2 0 3 2



E5

F#m

G

B5 A5

D5

B/D#

97

will we sur - vive?\_\_\_\_\_

P.M. ---- P.M. ---- P.M. ----

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 5 7 9

99

E5 F#m G B5 A5

**Elec. Gtr. 2**  
*8va throughout*

This ques - tion haunts my mind,\_\_\_\_\_

TAB

20 19 17 19 18 17

**Elec. Gtr. 1**

P.M. ---- P.M. ---- P.M. ----

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 5 9 2

101

E5 F#m G B5 A5 D5 B/D#

will we sur - vive this night?\_\_\_\_\_

TAB

20 19 17 19 18 14

P.M. ---- P.M. ---- P.M. ----

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 5 7 9



103 E5 F#m G B5 A5

We're har - bor - ing the meek.

TAB 20 19 17 19 18 19

PM. --- PM. --- PM. ---

TAB 2 0 0 0 0 2 2 2 2 3 3 3 5 5 5 5 5 7 3 2

105 E5 F#m G B5 A5 D5 B/D#

will we sur - vive this

TAB 20 19 17 19 18 17

PM. --- PM. --- PM. ---

TAB 2 0 0 0 0 2 2 2 2 3 3 3 5 5 5 5 5 7 7 9 5 5

107 E5 N.C.

night?

Elec. Gtr. 1

w/trem. bar

P.M. throughout

TAB

2 0 (2) 0 0 2 3 4

Outro:

109 C B C F#m

TAB

2 2 2 2 2 2 2 1 2 0 0 0 0 2 3

111 C B C F#m

Ow!

TAB

2 2 2 2 2 2 2 1 2 0 2



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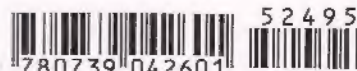


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